The Lure of the Antique

Walter A. Dyer

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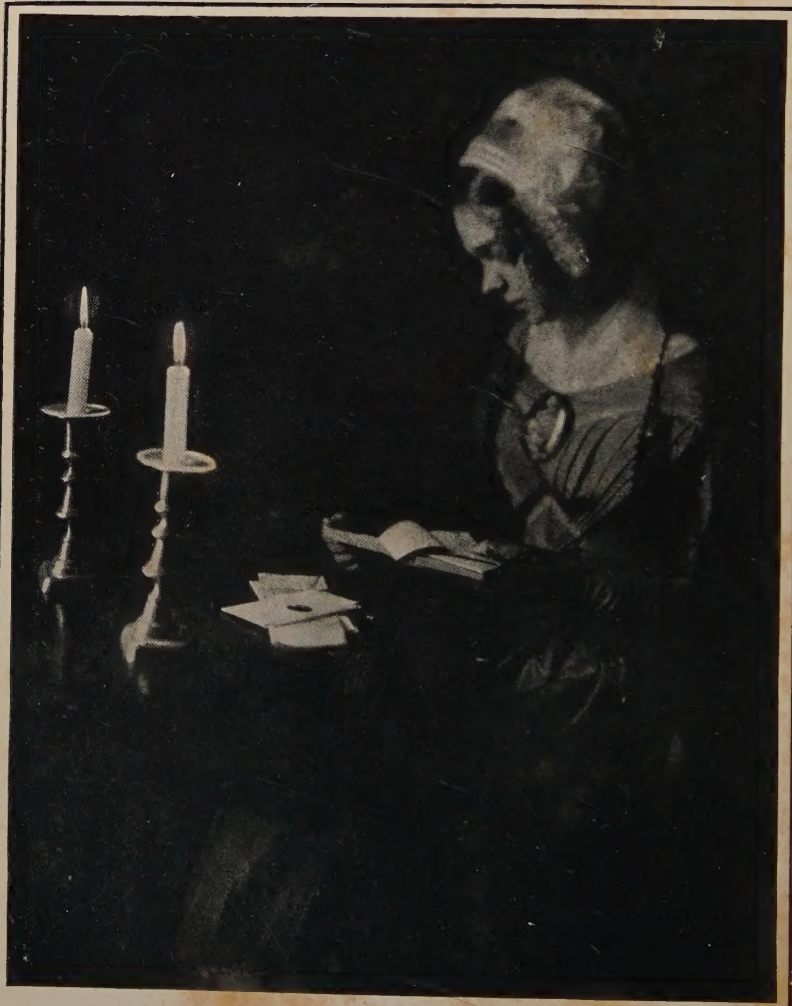

The light of other days

The Lure *of the* Antique

By

Walter A. Dyer

Being a Book of Ready Reference for Collectors of Old Furniture, China, Mirrors, Candlesticks, Silverware, Pewter, Glassware, Copper Utensils, Clocks, and other Household Furnishings of our American Forefathers, and a Handy Guide for the Determination of Age, Style, Maker, Genuineness, and Value . . . .

ILLUSTRATED WITH ONE HUNDRED AND FIFTY-NINE PHOTOGRAPHS

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W. A. D.

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CHAPTER I

THE QUEST FOR THE OLD AND BEAUTIFUL

I SUPPOSE there are plenty of people—good Americans—who can stand for the first time in the old market-place in Boston and read the inscriptions on Faneuil Hall or the Old State House without a hint of an inward thrill. The thought uppermost in their minds is that these famous old buildings look remarkably like their portraits on picture post-cards. But I have yet to find the American, however practical-minded, who can hold in his hand his great-great-grandmother's Betty lamp, or sit in his great-grandfather's Windsor chair, without some slight sentiment.

The presence of these old relics of bygone days, reminders of the intimate home life of our forefathers, creates for most of us a sort of atmosphere that can be more easily recognized than described. It is easier for us to picture the pouring of candles into their molds than the gathering of the minute-men at Concord. The crackling of the back-log on the old fire-dogs is clearer in our ears than the ringing words of Samuel Adams. And to associate, day by day, with the household belongings of a past generation is a heart-warming and a heart-softening thing. Their influence is subtle, but it makes for joy and a chastened pride. It is good for us to set up our tabernacle among them.

Malign us as you will, we are a home-loving people, and the things of the home we understand. Our patriotism centers itself about our homes, and our reverence for the past around the hearthstones of our forebears.

Also we are for the most part descended from Europeans, and there is born within us a respect for antiquity. We have no Rhenish castles here; no Roman roads undulate over our hilltops. The oldest we have is just coming of age, but we are glad of that, and do our homage.

Old houses and old gardens we love, and we come

When you are on a hunt for old china or furniture in the country be on the look-out for houses like this

If the inhabitant of the house invites you to have tea in her old china, you are in luck

honestly by our sentiment. Take a trip through the James River country and you will feel it. Or go with me some summer's day to one of the many old New England villages which still bask comfortably in the sunshine of yesterday. The main street, with its noble elms and maples, is so generous in width, so comfortably expansive, that one hardly recognizes it as a street. Here and there are low-roofed white cottages with brass knockers and green blinds, nestling behind their lilac bushes and hollyhocks. Down by the town pump stands the white meeting-house, with its austere spire pointing uncompromisingly heavenward. I heard Mark Twain call the New England village church a wooden box with a toothpick at one end. He had become enamoured with the mellower architecture of English abbeys, and I thought the less of him for it.

In one of the dooryards is a little white-haired old lady, busy among her hardy perennials. We ask her if she will show us her old china, and she leads the way with a smile. We seat ourselves in her rush-bottomed chairs, with their black and yellow paint worn off in places. On a round pie-crust table she sets forth her treasures—the pewter porringer with its many dents, the Toby jug, the Lowestoft, and the Old Blue. See how lovingly she handles them,

brushing off the dust as tenderly as one would smooth the brow of a sleeping child.

Ridiculous little old woman! Living here alone, part and parcel of an age before steam heat was invented or electric lights even dreamt of. Faded little old lady, whose ancient lace belongs somehow with the old mahogany and Sheffield plate. I see you smile, but I can see it is not a smile of contempt or of pity. Your city home was made beautiful by the most up-to-date decorator you could afford. You spent hundreds of dollars on "color schemes" and "vistas." Your Mission den cost more than this woman ever had to spend. Then why do you covet the old candlesticks on the wooden mantel? Why does your palm itch for the possession of her one magnificent Wedgwood vase? It is because they are real. They mean something. They possess atmosphere which age alone can give to old houses and old gardens. They are rich in associations; the little lady is rich. And not one of her treasures can all your money buy.

But be not discouraged. There are fine old things still to be had, in the shops, and here and there about the older parts of the country. And if I should meet you a year hence I doubt not I shall be shaking hands with a Collector.

Hobbies unquestionably have their usefulness, and collecting is a harmless hobby, whether it be postage-stamps or orchids, Old Masters or cigar-bands. Your collector is usually an amiable person, sometimes a bore, but more often interesting. Too much enthusiasm is better than too little. And the collecting of antiques begets something not unlike learning.

I have met collectors of Chinese porcelain or medieval armor whose vast knowledge and whose possession of a thousand bits of interesting information have awed me. But it is not with these that I have to do; they are beyond me. If this book is to have any value, it will be to the amateur collector, to the beginner who wants to start right and to know how to learn. Or perhaps the reader is simply the possessor of a few heirlooms that he would like to know more about. Perhaps if you poke about in the garret of the old home you will find something of value. That will be a start, and if you never become a collector, you may at least become the proud possessor of a few old things that will add distinction to your home.

And so I shall confine myself to a consideration of such things as formed a part of the home life and household equipment of our American forefathers,

either before the Revolution or immediately after it. As most of these things were imported from England or other countries, the information must contain something of their foreign manufacture, but there will be no attempt to cover the entire subject of old English china or silverware, for example. There are good books to be had on any of these subjects, if one cares to delve deeper. In the space of a single chapter or two I can hope only to touch upon the more important classes of so-called Colonial antiques, and to consider only the most important facts concerning them. The beginner is sure to ask the questions: "How can I know an old piece?" "What are the essential features of it?" "How can I avoid being swindled?" "What is my old clock or my high-boy worth?" It is such questions that I shall endeavor to answer as specifically as seems practicable.

It is difficult to give any general advice about collecting; it is so largely a matter of taste. If you really mean to become a collector, and not merely a possessor, it is wisest to choose a somewhat limited field. To collect everything Colonial means to acquire a hodge-podge, unless you mean to stock a town museum. Also it is discouraging. The more you get the more you find there is to be gotten, and the farther you seem to be from a constantly re-

Heppelwhite secretary with tambour doors Date about 1770
Worth about $300

Another Heppelwhite piece. Date about 1780
Worth about $200

ceding goal. Decide what interests you most, and then tackle a subdivision of it. If it is old china, try specializing on Wedgwood or Staffordshire. Or confine yourself to old mirrors or old clocks. In this way you may in time be able to assemble a collection that will really be worth while as a collection, in which completeness and continuity are always desiderata.

The day has gone by when a casual drive through the country will be likely to result in precious finds. The old villages have been scoured by collectors and dealers, and people who have antiques to sell nowadays have a pretty clear idea of their value. Still, this is the pleasantest way to collect. Old-china hunting is the most delightful of sports. There is more of a flavor of adventure about it than in taking a car to a shop. And of course there is always the hope of finding the thing the others have overlooked, and a bargain 's a bargain the world over.

The other way is to buy at the shops, and this requires considerable caution, not to say knowledge, for the ways of the antique dealer are proverbially dark. There 's a vast deal of faking in the business, and it 's a dangerous venture for the uninitiated.

There are, on the other hand, honest dealers, who will not call a reproduction genuine, but will ask a

fair price for whatever they sell. If you can find one in whom you can have entire confidence, you are indeed fortunate.

The shop of the dealer in antiques, such as are to be found along Fourth Avenue, New York, is always a fascinating place to me. There is such a dusty disorder about it, such a herding together of ancients and honorables, with the dealer himself so utterly out of sympathy with his surroundings, and yet so strangely a part of the scene. Ten to one he is a man whose birth and breeding make it impossible for him to appreciate a single thing he owns, except as it represents cash, and who must look upon many of his effervescing customers with wondering contempt. Once in ten times you will find him a mellow old antiquarian who is worth knowing for his own sake, and who sits at peace among his andirons and girandoles like Abraham amid the flocks and herds with which the Lord had blessed him.

I fancy, however, that nine tenths of my readers are not collectors in the true sense, and never will be. They may be only mildly interested in the subject and may ask the leading question, "What are antiques good for, anyway?"

Take old furniture, for example. I suppose if I were a collector, with this as my great hobby, I

might say that antiques existed for their own sake, to be treasured and admired. But I do not believe that. I believe that antique furniture can be made to serve a distinct purpose in the modern home, particularly the spacious country home. Let it be strong, useful, and beautiful, as much of it certainly is. No other sort of furniture can be more. But the antique means something. It interests and it charms.

But granted that we have the real antiques, and that we know how truly to appreciate them, how shall we best make use of them? Well, there seem to be two ways. One is to use a piece here and there in modern rooms where there is no attempt at consistent period decoration. They cannot help adding charm to such a room. The other way is to be thoroughly consistent and furnish the house throughout with antiques of a single style. I am not giving a moment's consideration to the house that is turned into a mere museum. The only antiques I would give house-room are those which I can use every day.

Then why use antiques? If the fake and the genuine piece look alike, and what you want is usefulness and beauty, why are n't the fakes, which are cheaper, just as good? It is all a matter of taste. To one man nothing but the real thing will ever do, and you can never argue him out of it. Another

man will tell you he would rather have good, clever, new things from Grand Rapids than all the old cast-off things you could give him. And they cost less.

Personally, I find myself somewhere between the two. The old styles I admire, whether in the original or in reproduction. And I love the old things that have belonged to my own ancestors. But when it comes to other people's heirlooms, purchased in a shop, my enthusiasm begins to wane, especially when the cost is high. And yet I cannot leave the decision there, for there is a beauty in old oak and mahogany and walnut that time alone can give, and a rare quality in the workmanship that our century has not equaled. Reproductions never have the charm of originality about them. "Copy" is stamped on their face by modern appliances for carving and shaping.

I still feel that a word needs to be said in favor of good reproductions. By this I mean, of course, frank reproductions, made, sold, and used with no intent to deceive. Reproductions are so much less expensive than antiques that they open up delightful possibilities to people who could never afford to own many antiques. Of course all this sounds like heresy in the ears of the enthusiast. It is all a matter of taste.

However, we were speaking of genuine antiques,

Don't expect to buy these old treasures for a song
You are lucky to get them at all

and it is in the possession of them, after all, that the real joy lies.

The matter of style remains for consideration. Antique is a broad and somewhat vague term. The average antique shop is a hodge-podge of unrelated styles. You don't want your home to be like that. Choose some one style and follow that consistently, seeking for fine examples in season and out.

Now, the best styles for the modern American home, it seems to me, are those of the Renaissance period and later. I include here Italian, Flemish, and French Renaissance in one group, as the earlier period. Later are the styles of Louis XIV, Louis XV, Louis XVI, and the Empire; Dutch Colonial; Old English, including Tudor, Elizabethan, Jacobean, Queen Anne, and Georgian; and American Colonial. The later group is by far the most desirable for the average American country house. The contemporary styles are all more or less related and may be used together harmoniously, as, indeed, they were in the American colonies from one to two centuries ago. Moreover, the best of our country houses are being built in these or kindred styles of architecture.

I would advocate the preservation or purchase of furniture of the Colonial period (using the term in

its broader sense), particularly the English and American pieces. While Flemish and Italian antiques appeal wonderfully to the collector, it is in the furniture of his Colonial ancestors that the chief charm exists for the average American. And with his furniture let him possess some of the other household goods that went with it—candlesticks, dishes, old pewter, and old brass.

Now if this suggestion of old furnishings in modern homes appeals strongly enough to a man or a woman to create a desire for possession, the question of ways and means naturally arises.

For the wealthy, of course, this question is of little consequence, but a perusal of the following pages will show that antiques of real quality and beauty are not cheap. Knowing the importance of this side of the subject to most people, I shall try to give an idea of values, and to give, as nearly as I can, the prices at which such things can be bought at the present writing. But let not these prices discourage you. Visit old houses in the country, poke about among the shops, and buy one thing at a time.

I can conceive of no more fascinating pastime for a young couple furnishing a home for the first time. Perhaps one of your mothers has a mahogany worktable or a piece of old china that will do for a start.

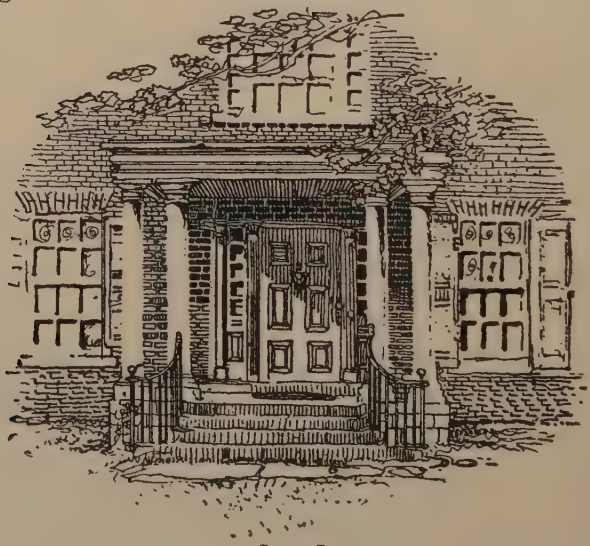
Then add little by little, and in each piece acquired there will be a twofold value in association as the years go by. I fancy that the very lack of unlimited means will make the selection more careful and the possession more keenly appreciated.

Make your antique furniture a means, not an end. There is a charm and beauty in it, when it is chosen with good taste and good judgment, which the devotee can never adequately express, nor the Philistine ever understand. It is desirable only when it is real, when it is beautiful, when it is good for something, when it means something. In short, when it is good, it is very, very good, and when it is bad, it is horrid.

About such a home, in which antique furnishings have a part, there hangs an aroma of the past, telling of long winter evenings in the old New England kitchen, of the stately hospitality of some old Virginia mansion, or the stirring days of '76 in little old New York. Above the mahogany stand hovers the form of a gracious dame in brocade and lace, pouring tea into delicate Lowestoft cups. In yonder roundabout sits the austere elder with his ivory-headed cane between his knees. A demure, gray-clad maiden in kerchief and cap is lighting the candles in the gilt girandoles, while a sturdy swain sits on the

edge of your Heppelwhite chair and watches her intently.

I know that every writer on old china has quoted Charles Lamb on the subject, but somehow the gentle Elia knew how to say things with such a tender grace that we cannot hear him too often. I urge you to read again the essay on "Old China." Perhaps the time will come when you, too, will look back with fond recollection to the day when you scraped together enough money to buy your first piece of Old Blue, and when the handling of it will produce a sensation not unlike the hearing of an old love-song.



CHAPTER II

OLD CHAIRS IN MODERN HOUSES

THERE is a certain class of collectors of old furniture and other antiques who seem to take a special delight in acquiring and displaying the hideous and useless monstrosities of an unenlightened age. They will give the place of honor to some battered and dilapidated old relic and call it "quaint."

Fortunately for most of us, however, not all antiques fall into that class, and there are plenty of fine old things whose intrinsic beauty and sincerity of workmanship raise them to the high level of works of art. Like the Iliad or the Taj Mahal, they will abide when this generation's fads have vanished.

Fortunately, too, there are plenty of antiques that are as useful to-day as they ever were—and the best of them were originally made for use—and that possess features that make them better furnishings for

our modern homes than the newer, and perhaps less artistic, creations, provided the architecture of the house and the other home surroundings are not too violently out of keeping. Can you imagine a more beautiful receptacle for a bouquet of roses than a Wedgwood vase, and does the subtle charm depart from an old chair when it is fit to be sat upon?

Take the single subject of old chairs, for example. For delicacy of design, fineness of carving, generosity of curve, and perfection of proportion, the best examples of Chippendale's mid-period work have never been surpassed anywhere, and as to the materials, the solid, fine-grained, rich-toned mahogany that he used is simply unobtainable to-day. The wise collector will think of these things. He will not buy an antique merely because it is old and rare. He will think of it, unless he is stocking a museum, as a possible addition to the furnishings of his home, and will apply to it all the rigid requirements that a modern piece would be obliged to meet to be acceptable.

In the brief account of old chairs which will follow—for the subject is too large a one to discuss exhaustively within the limits of a single chapter—I will ask you to search between the lines for such information or suggestion as may enable you to decide which of these types of old chairs is best suited

Carved oak Elizabethan or Jacobean wainscot chair; about 1600. Worth about $200

Charles I or Cromwellian chair; turned wood and leather. Worth about $100

Excellent Charles II chair, Flemish type Worth about $125

to modern use. When you buy an old chair, determine if it be really old, genuine, and fairly priced. But examine it also for good workmanship and intrinsic beauty, and try to see if it be comfortable. Chairs to be seen and not sat upon are intolerable encumbrances. The following account itself will be chronological, for the most part, for the sake of convenience, but the purpose of it is practical.

To illustrate, let us first consider the subject of French chairs, a large majority of which fall promptly into the pretty but useless class. They were used to some extent in this country in George Washington's day, but the pieces which have come down to us in their original form are for the most part in a frightful condition of dilapidation, with the legs and arms wabbly, the gilt knocked off, and the upholstery in tatters. Even those that are in good condition are out of place in any but the most pretentious drawing-rooms. They are fragile, and although the backs generally slant away from the perpendicular, they are not comfortable.

Among the early Louis XIV chairs there were some fairly comfortable armchairs upholstered in tapestry. In those dating from 1700 to 1715, however, comfort has given way to style, and rococo ornament has taken the place of good construction.

Some of the Louis XV upholstered chairs are not bad (1715–1774), but they are mostly gilt or painted affairs of fragile stiffness, though often of much beauty in the carving. Here we find luxury without comfort or solidity.

In the Louis XVI period (1774–1793) there was less ornament and greater delicacy and simplicity, though detail was never lacking. The chairs of that period are more useful and more tastefully beautiful. Much of the upholstered furniture of the period is fairly comfortable, especially the armchairs, but its appearance is generally stiff and weak, and it has not stood the test of time particularly well. For sitting purposes one naturally passes by these French chairs when there is anything else in the room.

There are old Spanish, Flemish, and Italian chairs of the seventeenth and eighteenth centuries—chiefly carved walnut—that are both solid and beautiful, but they seldom come within the range of the average collector. For honesty of workmanship, and beauty combined with utility, the English chairs are not surpassed, and as these are far more numerous in this country than any others, it is with these that I shall chiefly deal.

During the last half of the sixteenth century a turned-wood chair was in vogue, with a flat wooden

seat. This style was Byzantine in origin, and was first introduced into Scandinavia, and from there brought into England by the Normans. This style disappeared about 1600, and turned work did not appear again until the time of Charles I. It then persisted for two centuries or more, to a greater or less degree, in the more modest types.

The year 1600 may be taken as a starting-point for the study of English chairs. The early Elizabethan chair was square, ugly, and uncomfortable, but interesting in the development of style. It was all of wood, and rather crude in workmanship.

Then there was the wainscot chair, truly Jacobean in type. This was made of hard wood—usually oak—seat and all. It was very heavy, with heavy underbracing near the floor. It may be interesting to note that as time went on the underbracing became generally lighter and lighter, until in Georgian days we find it frequently dispensed with altogether. The underbracing, therefore, is a more or less reliable indication of age. The wainscot chair had arms and high back, usually carved, and sometimes matching the wainscoting of the room. The vertical back made it possible to place the chair flat against the wall.

These chairs are very rare, but if found they are

very decorative and frequently useful in modern halls. They are rather comfortless, but cushions were formerly used in them sometimes, and there is no reason for not using them now.

Somewhat later came the so-called Cromwellian chair, built on similar lines, but not quite so heavy. Instead of the solid wooden back there was a half back, usually upholstered in leather. The seat was also of leather. These chairs are far less decorative than the wainscot chairs. They always had turned legs and stretches, of the style shown in the illustration.

With the restoration of Charles II to the throne of England in 1660, there came greater luxury and comfort into English homes, and a new style in furniture, due perhaps to the king's sojourn on the Continent, and to the influence of his wife, Catherine of Portugal, for in those days royalty's right to set the fashion was unquestioned.

The chairs of this period, up to the close of the century, are sometimes called Jacobean, but Stuart or Restoration is a more accurate term, for the Jacobean period, strictly speaking, came to an end with the death of Charles I in 1649. It is also called by some the walnut period.

An interesting feature of these chairs is that al-

Slat-back chair in the Waters collection. Originally had rush bottom. Worth about $65

Early Queen Anne fiddle-back, with Spanish foot
Worth about $40

Queen Anne bandy-leg chair, Dutch type;
walnut veneer, Worth about $75

most without exception they are decorated with carving representing either a Tudor rose or a crown supported by two infants, suggesting the restoration of the crown.

At first there was a development of the Cromwellian chair, with turned work, a square frame, and upholstery in leather or "Turkey work." This latter was an imported Oriental fabric, woven after the manner of some Turkish rugs, and popular for upholstery at this time and later.

The real innovation of the period was the carved chair with cane seat and back. There were two types, both of which are graceful and excellent in modern halls where a chair chiefly decorative is desired. These two types have been called Flemish and Spanish, because of certain imported details.

The Flemish Stuart chair has a high, narrow back, the center of which is of cane in a splat effect, with spaces between it and the turned uprights at the sides. More or less elaborate carving—frequently scrollwork—appears at the top and on the broad underbrace. The seat is cane, woven much like our modern cane seats. This chair nearly always had S-shaped legs with scroll feet, usually turning outward—a Flemish feature. There are some variations of this chair, the work of English designers,

and on some of the later ones upholstery is used. Walnut, maple, beech, and oak were the woods employed in both the Flemish and the Spanish types.

In the Spanish Stuart chair we find the Spanish foot—broad, turning slightly outward, and usually fluted. The legs are turned and the underbrace carved. The back is tall and narrow, but solid, with no splat effect. The backs and seats are sometimes of tooled Spanish leather—seldom Turkey work—though in the English adaptations cane was more often used. These chairs are rare and valuable, and many of them are beautiful.

In the reigns of William and Mary, and William III (1689–1702), these chairs underwent various changes. The splat effect was dropped almost entirely, upholstery became more common, and Dutch features became evident. Gradually the Dutch element came to predominate until the cabriole-leg days of Queen Anne (1702–1714), when the Flemish and Spanish features practically disappeared.

Four types of chairs were developed in Queen Anne's time: the slat-back and banister-back chairs of the cottages, the roundabout, the Dutch bandy-leg chair of the better homes, and the universal Windsor.

The first was less distinctly an innovation than the others, being a development of earlier, simple,

home-made types. Some of them are ugly and uncomfortable, but for the most part they are very quaint and picturesque, and, though hardly suited to our modern rooms, they are excellent for porches where the rest of the furnishings are reasonably in keeping.

The slat-backs had turned uprights, legs, underbraces, and frequently arms. Across the backs were three, four, or five horizontal slats, usually slightly curved.

The banister-back had also turned legs and uprights and sometimes arms. The backs were high and straight, occasionally with carving—a Stuart survival—but usually without. In place of the horizontal slats there were upright spindles, usually four in number, and generally flat, though sometimes rounded on the back.

Both of these types had rush seats and were of soft or hard wood, usually painted black. Similar chairs were made in New England, both then and later, which are not uncommon to-day, but the genuine English Queen Anne chairs are much rarer. It is often difficult, however, to tell the difference. They are frequently found with rockers, but these were undoubtedly a later addition.

While the roundabout or corner chair is usually

placed in this period, examples of it are sometimes found in all styles, from the turned chairs of the seventeenth century down to the Chippendale period. It was a square chair, standing cornerwise, with round back and arms running around two sides, and the fourth corner and leg in front. The Queen Anne type had usually upright spindles in the back, or three uprights and two splats, as did Chippendale's roundabouts later. The seats were generally rush or wooden, though the finer examples had upholstered seats. Sometimes a head-piece was placed on top of the back, in the middle, frequently with spindles and like a comb in appearance, giving the name of comb-back. The roundabout makes a good hall or piazza chair, according to its style.

The Windsor chair was probably of English peasant origin, and did not derive its name from Windsor, Connecticut, though made there later. Windsor chairs were made in this country as early as 1725, and in England probably as early as Queen Anne's time. They held their popularity until well into the nineteenth century, and are, in fact, still manufactured. They were the most common and popular chairs of the eighteenth century—strong, useful, and fairly comfortable—the every-day chairs of the period.

Chippendale chair with cabriole legs, ball-and-claw feet. Worth about $150

Ladder-back Chippendale, worth about $100
Four slats are better

Chippendale chairs in Mrs. W D Northend's collection, showing straight, square legs, and Gothic influence in the splats. Worth about $200 and $100 respectively

Windsor chairs were commonly made of hickory or ash, and sometimes beech. Occasionally the legs and stretches were of maple. A Windsor chair made of the same kind of wood throughout is rarely found. They were usually painted black or dark green, though some were not painted at all. The humbler makers sometimes stained them with lampblack and turpentine. Some of the English Windsors had a solid or pierced splat in the back, but for the most part the backs were made of a number of small, round, upright spindles. The majority of the backs were round at the top, though some had a straight, curved, or bow-like horizontal top piece, giving a fan or comb effect. A few had comb-like extensions on top as head-rests. The seats were usually of solid wood, and the legs and underbraces were turned. Windsors were made with and without arms. Those having the ends of the arms carved like a closed or open hand are especially sought by collectors. These styles persisted throughout the century, and it is consequently difficult to determine the exact age of a Windsor chair.

The American makers developed several variations, though in general they copied the English styles. They made armchairs, side chairs, kitchen chairs, and writing-chairs, the last having one wide

arm. Rockers are frequently found on American Windsors, particularly on fan-backs. These rocking-chairs are either post-Revolutionary, or else the rockers are subsequent additions to early chairs.

The Windsor possesses a quaint grace and strength that makes its long popularity easily understood. For piazzas or for bungalow and cottage living-rooms it is as good as anything modern that may be had.

The chair which best deserves the name Queen Anne, and which is in the direct line of chair evolution, is the Dutch cabriole or bandy-leg chair of the wealthier homes. It was the forerunner of Chippendale. There was less carving on these chairs than on those of the Stuart period, but greater freedom of line, and in general a return to greater simplicity.

The main features of this chair were the gracefully curved cabriole leg, borrowed from the Dutch, and the solid splat in the back. Usually the front legs only were cabriole, with sometimes a shell ornament carved on the knee. The shell also appeared sometimes at the center of the front of the seat, and at the center of the top of the back. At first the round Dutch foot was common, the ball and claw appearing about 1740.

The backs of these chairs were slightly curved to

fit the back of the sitter, and the solid splat was bulging at the sides, lyre-shaped, fiddle-shaped, etc. The seats were broad, flat, and upholstered, and were usually shaped in curves both on front and sides; before and after this period the seats were generally straight across the front, with square corners.

Roundabouts were made in the same style, and also a variation, showing the Stuart influence, with straight back, turned legs and uprights, and rush seat, but with the solid splat and Dutch foot. These latter are suitable for porch use when found, while the best Queen Anne cabriole-leg chairs are excellent for the dining-room, though complete sets in good condition are very rare.

Gradually the Queen Anne chair took on more and more the characteristics of Chippendale. The splat became pierced or carved after 1740; the shell carving and ball-and-claw foot became more common. A few of these later examples are very beautiful in line and proportion, and are comparable to the best Georgian types. Here we find, for the first time, the underbracing occasionally dispensed with. The earlier Queen Anne chairs were of maple, walnut, and cherry, occasionally veneered; by 1750 mahogany came into vogue.

Before speaking of Georgian furniture, there are one or two other types worth mentioning. About 1750 easy chairs had become popular for boudoirs and living-rooms. The best of these were wing-chairs, sometimes called grandmother's chairs. They were upholstered all over, with deep seats and low arms. The backs were high, with ears or wings projecting forward at the sides, for protection against drafts, as the occupant sat before the open fire. They were extremely comfortable, and are excellent to-day for living-rooms or chambers. The earlier ones had short cabriole legs in front, with ball-and-claw feet; later straight legs and valances were used. These chairs also appeared during the Georgian period, being made by Heppelwhite, Ince, Manwaring, and by American manufacturers, but probably not by Chippendale.

During all this time local American manufacturers and cabinet-makers had been making chairs which had no counterpart in England, and some of these are worth preserving and using in modern homes. Very early in New England there were turned chairs of local workmanship, and occasionally armchairs, made of American woods and usually painted. Chairs with straight banister and slat backs, rush seats, and turned legs and rungs—similar

Shield-back Heppelwhite chair. Worth about $100

Sheraton armchair of graceful proportions. Worth about $150

to those of England—were made in New York, New England, and Pennsylvania as early as 1700. These and the American variations of the Windsor, made in walnut, cherry, maple, hickory, poplar, ash, and pine, were the best that have come down to us. The rest are quite properly relegated to the kitchen or attic.

To return again to England, we come to the famous Georgian period, which, properly speaking, belonged to the reign of George III (1760–1820). Here we find the best furniture that England ever produced, but I would begin with a word of warning. Not everything belonging to the period is good. As in the poetry of Wordsworth, there is some of the ridiculous mingled with the sublime.

The Queen Anne chairs were stately, and far more beautiful than some of the Georgian productions. Chippendale was an adapter of styles, and as such he was not always successful. His work was exotic, and some of it a weird mixture of rococo, Dutch, Gothic, and Chinese. Adam was sometimes too coldly classic or too gaudy; Heppelwhite's construction faulty; Sheraton's decoration sometimes cheap-looking. It was the result of an artificial forcing of styles. Chippendale, the prince of them all, designed a few low-browed, broad-seated, heavy-footed

affairs that take the palm for ugliness and discomfort, but which to-day command fabulous prices. So let the purchaser not be blinded by a great name, but select with discrimination.

It is only fair to say, however, that Chippendale himself was hardly to blame for this fault, as his personal productions were exceedingly fine in workmanship, and nearly always of beautiful proportions. He published three books of designs that were bought by the trade, who copied them with greater or less success. It is safe to say that ninety-nine out of one hundred so-called Chippendale chairs to be found to-day were not made by him. Most of them came from cabinet shops in various parts of England, and Chippendale himself does not deserve the blame for their mistakes in carrying out his designs. It is always safer to class chairs of this style "of the Chippendale period," unless proof of their authenticity is indisputable.

When all is said, however, the modern American householder can find nothing better for home furnishing than the best of the Georgian work. Georgian chairs are not out of place in the drawing-room, music-room, parlor, or hall, Sheraton chairs being often delicate enough for either drawing-room or boudoir, but the best Chippendale and Heppelwhite

chairs are superbly adapted to the uses of the modern dining-room, where the other furniture is reasonably contemporaneous in style. Furthermore, the work of the Georgian cabinet-makers was honest in construction, and the chairs are fairly comfortable, especially the Heppelwhite and Adam armchairs and most of the Chippendales.

Thomas Chippendale published his first book of designs in 1753, and his work held first place in popular esteem for thirty years or more thereafter. His construction was generally solid and strong, and he made use of a rich, dark mahogany. His chairs were generally beautified by fine carving, but he used no inlay, except on very rare occasions on special-order work; that came later. His first chairs were Dutch in type—a direct development of the Queen Anne and early Georgian styles. He used the cabriole leg, perfecting its curve. Sometimes he used the Dutch foot, but more often the ball and claw. His chair-seats were broad and flat, and the arms of his armchairs exquisitely curved. When he had perfected this Dutch type he produced many chairs that are perfect in their proportions, and a genuine pleasure to the eye. In his chair-backs he broke away from the purely Dutch type, in which the sides and top join each other in unbroken curves that make them

look like one piece. With few exceptions his uprights join the top at an angle, and the top piece is usually bow-shaped, or a combination of curves, and nearly horizontal, the ends frequently curving slightly upward. He used the central splat, carved and pierced, and his backs are usually slightly wider at the top than at the bottom.

Chippendale next adopted Louis XV details, particularly in his splats, and produced what is known as the ribbon-back chair. These splats are often beautifully and intricately carved and pierced. His most famous chairs in Louis XV style were upholstered armchairs, quite like the regular French chairs of that period. The legs terminated in French scroll feet.

A third type is the ladder-back chair, probably suggested by the old slat-backs. In these, three or four or five horizontal cross-pieces appear in the back in place of the splat. They are usually curved or bow-shaped, like the top.

In his later years Chippendale adopted Gothic and Chinese features, the latter having been made popular by Sir Robert Chambers. The legs became square, straight, and solid, even while the Dutch and French features remained in the backs, and finally the Gothic and Chinese details became sadly mixed with

Fan-back Windsor chair owned by Mrs. John Perkins. Worth about $40

Windsor armchair used by the author's great-grandfather. Worth about $30

Windsor chairs owned by Mrs. E. E. Page. Rocker, with comb back, dates about 1750; worth about $45

the rest, ungraceful, square Chinese details predominating.

Chippendale began to lose his hold on popular taste, and other cabinet-makers sprang up, both imitators and rivals in style. Ince and Mayhew were designing good chairs in 1765, Robert Manwaring in 1765, and Robert and James Adam in 1773. The latter, who were architects and not cabinet-makers, designed some noteworthy Classic designs, and later painted and inlaid chairs with straight, slender legs and oval backs, often confused with Heppelwhite's work.

About the time of the American Revolution, or later, several styles of chairs were produced which form a sort of transition between Chippendale and Heppelwhite, though most of them are inferior in grace of design. In some of them the Dutch back was partially reverted to, with the uprights and top joining in an unbroken line. Mahogany and beech were the woods most commonly used.

By 1789 Chippendale had gone out of fashion and Heppelwhite reigned in his stead. Heppelwhite's work is generally lighter than Chippendale's, and he used both carving and inlay. His chair-backs were oval, heart- or shield-shaped, chiefly the last, and his chair-legs were straight and usually square and taper-

ing, often ending in a spade foot. Ornamental forms employed by him were the urn, husk, ear of wheat, and prince's feathers. Occasionally he, like the brothers Adam, made use of painted satinwood as well as mahogany.

Sheraton followed close upon the heels of Heppelwhite. His construction was delicate but strong, his chair-backs being really firmer than those of Heppelwhite, as a rule. They are generally rectangular in shape, with the top sometimes curved but usually straight, with a section in the middle often slightly higher than the rest. In the backs are often four to seven slender uprights and sometimes diagonal pieces, but never a splat. The inside uprights join a cross-piece at the bottom, but almost never join the seat. Most of Sheraton's lines were straight. His legs were slender and tapering, sometimes square and sometimes round. The reeded legs are more often found on his sideboards than on his chairs. The arms of his armchairs start high on the back, helping to strengthen it. Sheraton made use of satinwood, tulip-wood, rosewood, apple-wood, and occasionally mahogany, and his marquetry was often very fine. Sheraton chairs are less common than those of Heppelwhite or Chippendale, and good ones are very highly prized.

The period of the Empire in France was from 1804 to 1814, but its influence lasted until 1830. Some of the French Empire chairs reached this country with other Empire furniture. They were chiefly mahogany, sometimes with gilt mounts and highly polished. Some of them were both graceful and comfortable, and well suited to modern drawing-rooms and music-rooms, but more often they were heavy, stiff, and extreme in style.

Sheraton lived long enough for his late style to be influenced by the Empire, but it was the American cabinet-makers of the early nineteenth century whose work shows the effects of Empire fashions most noticeably. The rolling back, continuous curves in sides and legs, lyre-shaped splats, and Napoleonic details in the carving are the principal Empire features found in these American chairs. Some of them are solid mahogany, some rosewood, and some painted, but a large proportion of them are of mahogany veneer, for the mahogany forests had been robbed of their finest trees and the wood was becoming rarer and more valuable. Up to about 1840 these were grandmother's best parlor chairs.

Another type of early nineteenth-century American chair is more or less nondescript, showing some of the Empire feeling, with a strong mixture of

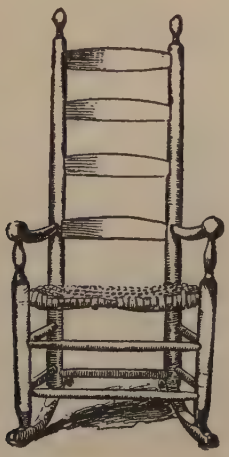
Dutch, while the pre-Chippendale solid splat again appears. These are often veneered with a light-brown mahogany, and were grandmother's dining-chairs.

These nineteenth-century chairs are interesting in many ways, but they can hardly be classed as antiques, and for use in modern houses there are few places where they seem to fit in. Certainly they are inferior to many of the earlier types in almost every respect.

This covers in a brief way the most important types of old chairs commonly found in this country, dating from 1600 to 1840. Some are better than others for modern furnishing, but their market value is not always governed by their usefulness. An idea of these values may be gained from the captions with the pictures illustrating this chapter. Any general statement regarding prices and values would be likely to be misleading. The Georgian chairs command the highest prices, while some of the best of the cottage chairs may be picked up for a song. A thousand dollars would be a reasonable price for a set of six genuine Chippendales, while you may be able to get a good slat-back of much earlier date for seventy-five cents at a country auction.

Because the Georgian chairs bring the highest

prices, they offer the greatest temptation to the faker and the counterfeiter, and the shops are full of spurious Chippendales and Heppelwhites. So be wary when you buy. I shall treat the subject of faking more in detail in a later chapter. Get an expert to advise you, if possible. But when it comes to picking out the individual chair, choose for yourself, and get, above all things, a chair you can live with.



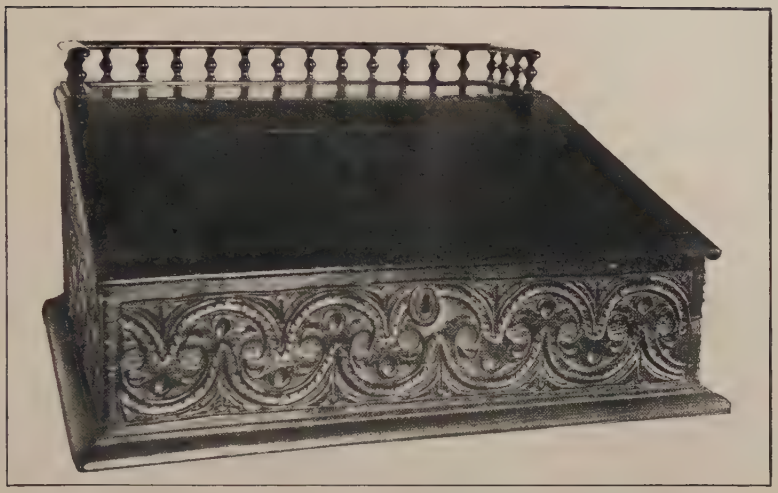
CHAPTER III

OLD DESKS AND SECRETARIES

THE average collector will not be likely to devote his chief attention to old desks and secretaries, but two or three of these old pieces in a house are highly desirable. In fact, the old-fashioned secretary, with bookcase, desk, and drawers, is about as useful a piece of furniture as the past has bequeathed to us.

A study of old desks and writing-cabinets presents an interesting development. The desks of the seventeenth century were simply boxes that locked, with flat or sloping tops. These were placed on an ordinary table when used. They were generally made of oak and were frequently carved. A very few were placed upon legs or frames, with a shelf beneath.

As early as 1660, however, the "scrutoir" (a corruption of *escritoir*) was invented, though it did not become common until 1700. This was a desk resting



Oak box-desk—the earliest type. Note the inverted scallop carving
Date about 1600. Value $100

Straight-front scrutoir with ball-and-claw feet, said to have been owned by Israel Putnam
Owned now by Mr. George F Ropes. This type is worth $225 without
historical associations. Date about 1740

on a chest of drawers. The sloping front of the desk portion opened on hinges, forming the writing-desk. This was sometimes held in position by chains, but usually rested on two small drawers, one at each side, that could be pulled out when needed. Later wooden slides replaced the little drawers. Inside the desk portion were usually pigeonholes and small drawers. The lower portion consisted of a chest of three or four drawers on short ball feet, or one drawer supported by turned legs. Maple, oak, walnut, and whitewood were used, sometimes with a veneer of bird's-eye maple on the slant top and the fronts of the drawers. The older examples are extremely rare, but scrutoirs of various styles built between 1690 and 1710 are occasionally to be found.

There is one Queen Anne type that is also rare—an oak desk box and drawer resting on a four-legged frame—made between 1702 and 1714.

These scrutoirs were mostly of English manufacture, but a few of French make found their way to this country early in the eighteenth century. By 1710 American cabinet-makers also built a number of them, chiefly of cherry, and occasionally of walnut. These were quite plain and simple in form, and consisted chiefly of the desk top resting on a

chest of three or four drawers. After 1730 there were some very handsome bureau-desks made in America.

In the English development of the scrutoir Dutch elements appeared during the first quarter of the eighteenth century. Some of these pieces were very graceful, especially a type that resembled the Dutch low-boy in general outline, with the desk resting on top. The lower portion consisted of cabriole legs, with one or two drawers and a scalloped apron beneath. A slanting front opened on hinges and rested on slides. Within were pigeonholes and small drawers. This form of scrutoir is also rare, and very valuable because of its beauty. Some of them were more or less elaborate. Maple and cherry were chiefly used in this country, walnut in England.

Between 1740 and 1750 another style was made, more like the older ones, with four large drawers standing on short cabriole or ogee legs. Brass drop-handles were generally used on these early eighteenth-century pieces.

By 1750 furniture for writing purposes, now called variously desks, scrutoirs, escritoirs, and writing-bureaus, had become an important part of the household furnishings, and pieces of the last half of the century are less difficult to obtain. Mahogany,

cedar, cherry, apple, black walnut, and other woods were employed, both solid and veneered.

Among the many styles manufactured between 1750 and 1780, two types are prominent. The first was a development of the early scrutoir, made generally of mahogany, cherry, or maple, with a slant top on hinges, large drawers below, and short ogee, turned, or carved legs.

The other type was the forerunner of the secretary or bookcase-desk. On top stood a cabinet with shelves and doors. These were usually of paneled wood, though glass and mirror doors were used as early as 1750. The desk top, which opened on hinges and rested on slides, was sloping, covering a row of pigeonholes and small drawers. Often there were sliding candle-stands. Below these were large drawers, with short cabriole, ball, or turned feet. Rarely the ball-and-claw foot was used. The top of the cabinet was at first square; later the broken arch appeared. These were often called bureau-desks.

French desks of this period were not common in this country, and need hardly concern the average collector. Various types were made in Louis XV and Louis XVI styles, more or less elaborate, some of them very beautiful, especially the ladies' writing-desks.

Chippendale's designs included several desks. Especially noteworthy were his secretaries, with Chinese fret designs in the glass doors and various ingenious arrangements of secret drawers, etc. Most of his designs, however, were for table-desks.

Among the designs of Ince and Mayhew, published in 1770, were a few interesting desks, though for the most part they were rather florid and inartistic.

In 1790 Heppelwhite's designs appeared, including secretaries and bookcases. They were usually severe in shape, with straight fronts, and with two glass doors above, often fancifully framed. The desk portion consisted of a drawer, instead of the sloping top on hinges; this pulled half-way out, and the front was let down on metal quadrants.

Sheraton's desks and secretaries were often extremely beautiful, with many valuable features of a practical nature. His scrutoirs and ladies' writing-cabinets, of which he offered many designs, were delightful. They were inlaid and veneered in mahogany, satinwood, tulip-wood, etc. In 1793 he produced designs for secretaries with inlay, the lower portion consisting of a cupboard in place of the usual drawers.

Sheraton's inventions were often very ingenious. His bookcase-desks and writing-cabinets were fitted

with small sliding doors, secret drawers, and various other clever devices.

Most of the bookcase-desks and secretaries now to be found in this country are post-Revolutionary, and many of them were made here. They were of various types, and ranged from the very plain to the very elaborate. There were veneered pieces with square tops, plain turned feet, and straight fronts; there were also beautiful creations of solid mahogany, with curved, serpentine, or block fronts, carved or inlaid ornament, brass handles, beautiful workmanship inside, the broken arch at the top, and small ball-and-claw feet. Naturally, while all these old secretaries are of value to the collector, their valuation is largely determined by the degree and purity of the style and ornament.

Bookcases in the upper portion, with wooden or glass doors, were commonest, but a few of the pieces had, in place of the bookcase, a cupboard, about two feet high, containing drawers, pigeonholes, etc. Occasionally a desk is to be found built like a bureau, with the top drawer, or a portion of it, opening out to form a desk.

After 1800 a few French Empire desks found their way to this country, and our domestic work was influenced by that style. The American-made secre-

taries became less graceful, and their chief beauty lay in the grain of the selected mahogany veneering. The opening desk top, instead of sloping up to cover the pigeonholes, was usually nearly flat, and the small drawers and pigeonholes were often placed above it, sometimes inside the bookcase doors.

Besides the secretaries there was a late type of desk which, though very rare, is interesting. It stood on slender legs, and had a tambour top, much like our modern roll top, covering a wealth of little drawers and pigeonholes.

Values in old desks and secretaries vary widely. In general, the block-front desks and chests of drawers are held in highest esteem—both the English pieces and the rarest pieces of American furniture of this character. As will be seen by consulting the illustrations, the average value for scrutoirs and desks lies between $200 and $300. The finer pieces —bureau-desks of the Classic Georgian period—may be worth from $500 to $2,500. The more common forms of the late American secretary of mahogany veneer are worth from $100 to $200, according to condition and beauty of workmanship.

An interesting block-front bureau-desk owned by Dr. Ernest Myers

The top may have been a later addition. If original throughout it would be worth $750
Date about 1740

CHAPTER IV

TABLES AND SIDEBOARDS

THESE two subjects of old tables and sideboards are considered in the same chapter for the reason that they are closely allied; the sideboard was simply an eighteenth-century development of the serving-table.

There are only a few types of old sideboards that need to be considered—though these are well worth consideration—but many types of tables, large and small, were used by our forefathers and have come down to us. Consequently we shall be able to touch upon the various types only briefly.

It will be interesting in this connection to trace the development of styles in chairs, as already outlined. Almost every form of old chair has its corresponding table.

Some of the early seventeenth-century tables

found their way to this country, but few of them are in existence now outside of the museums.

First there was the solid, heavy oak table, seldom carved, and usually long enough to accommodate a family at dinner. Then came the so-called drawing-table, with leaves at the ends, which drew out and were supported by folding braces. In both these types we find heavy, solid construction, with plain frames, sometimes turned legs, and heavy braces at the bottom. Tables of this type, used chiefly for dining, persisted until 1725, but the later ones have never had any vogue with collectors. Some smaller ones, with drawers, turned legs, and heavy under-braces, were made about 1700, when we occasionally find lighter, turned stretchers.

The oldest tables likely to be found in this country are the joined or wainscot tables, which correspond in style with the wainscot chairs. Far more interesting, however, is the thousand-legged or gate-leg table, a type which is still to be found, and the finding of which is always a delight to the collector. This was the fashionable dining-table from about 1650 to 1700, and the style belongs to the Jacobean period. They were usually round or oval in shape, or square with round corners, and had two or four leaves which were supported by gate-like legs that

One of the most interesting types of old tables is the seventeenth-century gate-leg. This is a walnut piece from the Horton collection, worth about $75. Date about 1680. Carved oak examples are worth more

Typical pie-crust table, with the top tilted. Note the carved legs and ball-and-claw feet. About 1755

swung out from the main frame. When the leaves were dropped they occupied very little space. They were made of many kinds of wood—walnut, pine, maple, cherry, and occasionally cedar, in this country, but most commonly oak in England. Sometimes they were furnished with a drawer. The legs were turned, often delicately; the stretchers were usually flat. The feet were usually a round or flattened ball. They were made in decreasing numbers as late as 1740.

With the reign of William and Mary in England (1689–1702) came the Dutch influence, and the forms of tables were altered, just as the chairs were. The cabriole leg became a feature. Veneering became popular, and various woods were used, such as cherry and maple. Plain card-tables of walnut veneer were introduced, and both small and large tables with round, oblong, square, and scalloped tops. The larger ones were used for dining, as the gate-leg table passed out of fashion.

About 1715 the ball-and-claw foot was introduced —a Chinese detail modified in Spain and Holland.

With the reign of Queen Anne (1702–1714) the cabriole leg was still further developed, as in chairs. From 1720 to 1750 tea-tables and card-tables made

in cherry and other woods, with four cabriole legs, became very popular, and the first tea-tables with a central post and short tripod legs were introduced. There were also tripod candle-stands for the bedroom, about four feet high, and with small tops.

Meanwhile, in the first half of the eighteenth century, tables were being made in New England, some of which have survived the ravages of time. These were mostly small tables, usually with tripod legs after the English fashion, with oval, round, square, or octagonal tops. They were made of oak, pine, and maple, and even of chestnut, beech, and ash. Walnut was much used in Virginia and Pennsylvania. The same types, with slight changes, were made here later of mahogany.

About 1750 in England appeared the handsomest of the tripod tables and stands—the pie-crust. Mahogany had now become popular, after japanned furniture had had a brief vogue, and nearly all of the pie-crust tables were of that wood. A very few were of cherry. The tops usually tipped, and were made round, with edges delicately scalloped, and raised in a molding effect. The feet were often of the ball-and-claw type, and the pedestals and knees were sometimes beautifully carved. These pie-crust

tables are seized upon with avidity by discriminating collectors and command a good price in the shops. Some of the best of the carved mahogany examples are to be found in Virginia and Pennsylvania, as well as in New England and New York.

There were also plain-top tea-tables made both in England and in America from 1750 to 1825, with tripod stands, and with both ball-and-claw and plain feet. The tops tipped usually, and were made square, round, oval, and octagonal. They were of all sizes, and mahogany, cherry, and other woods were used.

About 1750 serving-tables were made with a leaf that pulled out, and dining-tables that could be slightly extended. By the latter part of the century dining-tables were made with various methods of extension, though the modern sliding method is a comparatively recent invention.

During the eighteenth century some French tables of the periods of Louis XIV, Louis XV, and Louis XVI were brought to this country, and some of them are still in existence—fair examples of the French styles of those periods. But they were not widely used here in Colonial days, and most of those now to be found in the shops have since been brought from Europe. Those that are still in useful condition are

too rare to be of great interest to the collectors of Colonial furniture.

We now come to the Chippendale period in England. From 1720 to 1780 tables were made of cherry, walnut, and mahogany, with four cabriole legs, with or without ball-and-claw feet, and with more or less carving. These became more and more like Chippendale's work, until about 1750, when many of them followed his style closely. Tables of this type are therefore often called Chippendale, but it is doubtful if there were ever very many genuine Chippendale tables in this country, and authentic examples of his work are now rare and costly. The tables made by other cabinet-makers in his style, however, are not to be rejected, as many of them are very fine, particularly those of mahogany, with carved legs and ball-and-claw feet. Chippendale's books of design, by the way, do not show a single piece of furniture with ball-and-claw feet, though he may have used that feature in his earlier work.

It may be interesting to know, however, that Chippendale designed and constructed a number of different kinds of tables—tea-stands in Chinese style, lamp-stands, console-tables, dressing-tables, card-tables, etc. As with his other work, he made use of Dutch, French, and Chinese details at different

A graceful card-table made by Duncan Phyfe, the American cabinet-maker, about 1800. Worth about $80

Heppelwhite card-table with the top lifted. Date about 1790
Worth about $70

times, and combinations of these, and the best of his work is remarkable for its exquisite carving and boldness of curve. The square-topped silver-tables, with a raised rim or gallery in a Chinese fret pattern, are occasionally to be seen in this country.

By 1780 the style of Chippendale had gone out of fashion. The Classic designs of the Adam brothers paved the way for Heppelwhite's preëminence, and later for Sheraton. The cabriole leg gave place to the straight, slender, tapering leg, square or round, and usually fluted. Mahogany was still much used, but inlay took the place of carving. Many of the card-tables and pier-tables designed by Heppelwhite and Sheraton had beautifully inlaid tops. Often the tops of these card-tables were hinged across the middle, so that when half of it was lifted, and the swinging leg drawn in, it could be placed close against the wall, with half the top resting upright against the wall, or closed over on the other half. A similar type of card-table was made in this country of rosewood, carved, and with a green baize instead of an inlaid top.

Heppelwhite designed a number of types of small tables, many of which were copied by other makers. There was a dressing-table with a shield-shaped mirror, and a sewing-table, the top of which lifted, dis-

closing a cabinet with compartments, or a drawer with a silk or velvet bag. Mahogany work-tables of this general type were also made in America, without inlay, with one or two small drawers, square tops, two drop leaves, and four twisted or fluted legs. These work-tables and the tripod tea-tables are the kinds most likely to reward the search of the country-side collector.

Sheraton's tables were very slender and graceful. He designed drop-leaf tables with reeded legs, and decorated with inlay. He occasionally made use of elaborate marquetry in his dressing-tables, employing veneers and inlays of ebony, tulip-wood, satinwood, and various other tinted woods. Sheraton's best tables are scarcely ever found in this country; hence there is a strong temptation to counterfeit.

About 1800 these delicate lines disappeared and the influence of the French Empire styles began to be felt. Some of these heavy, elaborate French tables and stands found their way to this country, including consoles with marble pillars and much gilding.

Most of our furniture by this time, however, was home-made, and some of it was not without artistic merit. It was largely Empire in type, but much

simpler, and tempered by the Sheraton influence. Fine mahogany was a feature, especially beautifully grained veneer. On this the American cabinet-makers depended for beauty rather than upon carving or inlay. Heavy scroll effects were used, and the tables were often made with a round or octagonal veneered central pillar, or a lyre-shaped pedestal, and four scroll-shaped feet. The veneered dining-tables of this period are still to be found in use in old families, and are well worth preserving as heirlooms.

Then heavy carving became fashionable, and finally, just prior to the black-walnut period and the age of machine-made monstrosities, an even heavier center pillar was the vogue, often octagonal or square, with a square base, and ball-shaped feet or a scroll at each corner.

Like other old furniture, tables are reproduced and faked not a little. There is an especial demand for old mahogany dining-tables, and this demand the fakers do their best to meet. It is not safe to buy old dining-tables from any but the most reliable dealers. The same is true of Chippendale and Sheraton stands and tea-tables, and the better class of American-made pieces.

Above all, beware of pie-crust tables offered for

sale for less than $100. They are either out-and-out reproductions or else plain old tables with the tops carved down to make the raised gallery. The genuine pie-crust top feels thick between the thumb and finger.

Old tables of good style, that are known to be genuine, bring high prices. The old English gate-leg tables of oak are worth from $85 up, according to beauty, condition, and historical associations. Walnut gate-legs are worth from $75 up, and those of cherry about $60.

Pie-crust tables, that can be proved to be genuine, are worth large sums. The demand for them is such that it is safe to set the minimum value at $300. One such table brought $7,000 not long ago, and $1,000 is not an uncommon price. Accordingly, the pie-crust tables that are offered for sale for $50 or $75 are open to suspicion.

Mahogany dining-tables, even those of the early nineteenth century, are worth from $300 up. Good Sheraton pieces are worth $400 or $500.

Sheraton card-tables with slender reeded legs are worth from $125 to $200, but the heavier pieces usually found here bring only $50 or $60. The more common types of old tea-tables, etc., are worth from $30 up, according to style, carving, wood, etc.

Mahogany work-table of about 1810. American, with Empire details. Worth about $50

Mahogany tilt-table with octagonal top. Osgood collection Date about 1790; value about $40

SIDEBOARDS

The sideboard as a standard piece of dining-room furniture is only about one hundred and forty years old, but it was developed to such a high degree of utility and beauty toward the close of the eighteenth century that there are few types of old furniture more to be desired by the collector. Even during the first half of the nineteenth century they possessed merit, so that the period of old sideboards extends, roughly speaking, from 1765 to 1840.

The sideboard was a development of the side-table or serving-table—a plain table set against the wall in the dining-room for holding dishes to be served. Silver and glassware were not displayed on this, but were first kept in a movable cupboard, often standing on a chest of drawers that held the table-linen. This cupboard was followed by the built-in closet or buffet in the eighteenth century, and a larger table was desired for the display of ornamental glassware and silver, as well as for the needs of service.

The side-table or serving-table appeared in the first half of the eighteenth century. About 1740 marble-top tables were used to some extent, but though these were useful for hot dishes, and cleanly, they soon gave place to more or less ornamental

tables of mahogany and other woods. Two little pedestal cupboards were occasionally provided, placed one at each end of the side-table, and matching it in style and material. One of these was for hot plates and the other for wine. On top of these usually stood mahogany vases or urns containing receptacles, one for iced water, and the other for hot water for rinsing knives and forks, articles not as common in those days as they are now. Beneath the table sometimes stood a separate oval tub or cellaret, frequently made of mahogany and standing on short legs. These features were further developed in the Adam and Heppelwhite periods as parts of the sideboard.

Soon an ornamental brass rail was added at the back, sometimes supplied with candle-holders. Knife-and-spoon holders also began to appear as the side-table became used more and more for display.

From this table and the accompanying pieces developed the sideboard, which was in reality a combination of them in one piece. The pedestal cupboards became a part of the sideboard, and often the cellaret as well, and urns for knives, forks, and spoons were attached.

This development took place about the time of Chippendale—that is, after his earlier work—and

there seems to be some dispute as to whether or not the great cabinet-maker produced any sideboards. His first designs, in 1745, included none, though there were marble-top side-tables with carved mahogany frames. They had four legs, the front ones carved, and straight or curved, and the back ones less ornamental. His later designs show a nearer approach to the sideboard, with solid mahogany tops and carved frames. He also designed knife-boxes. He is said to have made a few sideboards to order, however, after designs by the Adam brothers.

Few, if any, of these old serving-tables found their way to this country, and it is useless for the collector to look for them here, except in the shops of responsible importers.

The Adam brothers also designed a serving-table, oblong, with six legs, and with knife-urns on separate pedestals at each end, and a cellaret beneath. Their later designs, about 1770, included a swell-front table.

The earliest sideboards now to be found in this country include some that may possibly date back to 1765, but the probabilities are strongly in favor of their being much later. There is one type—an inlaid mahogany sideboard with slender legs—that has been wrongly attributed to Chippendale; and is some-

times called Heppelwhite. It was more likely the work of Thomas Shearer, a London cabinet-maker of that period.

While Chippendale, Heppelwhite, and Sheraton are sharing the honor of producing much of the finest furniture ever made, to Shearer should be given the credit for originating the sideboard. He published a book of designs in 1788 which included sideboards with curved and serpentine fronts—a style brought to perfection later by Heppelwhite. He also designed extremely graceful knife-boxes.

Heppelwhite adopted this design, and it is not always easy to distinguish between Heppelwhite's earlier work and Shearer's. Heppelwhite's first designs appeared only a year later than Shearer's. In general, his early work depended on carving for ornament; later he adopted inlay.

Heppelwhite unquestionably improved the sideboard, and developed it into a piece of furniture of rare beauty. The collector who owns a good Heppelwhite or Sheraton sideboard is indeed fortunate. The graceful curves of the front, the slender legs, and the delicate carving or inlay, place them among the finest examples of craftsmanship that the Georgian period produced.

The fronts of Heppelwhite's sideboards were usually curved or serpentine. The swelling curve in

Mahogany sideboard of the late Heppelwhite period. The two middle legs are curiously placed, with one corner to the front. Date about 1775; value about $350

Heppelwhite sideboard in mahogany, with tambour front and spade feet. The handles are of a later period. Date about 1770; value $350 to $400

the center, with concave curves each side of it, is commonest, though many designs were made with the plain convex front.

In some cases the front was made up of tambour-work—strips of wood glued on cloth, much as on the modern roll-top desk. Where the wine-cooler was incorporated in the sideboard it was often inclosed in this way. Sometimes there were drawers, and sometimes little cupboards, containing places for bottles, etc.

But though the outlines of sides and front varied, as well as the arrangement of drawers and other features, there were always six straight, tapering legs. Heppelwhite's favorite leg was square, and he made use frequently of the spade foot.

Most of the best Heppelwhite sideboards are of mahogany, either solid or veneered, and in his later pieces he made some use of satinwood, tulip-wood, rosewood, maple, yew, and other woods in his inlay work. Sometimes this inlay was in the form of a narrow line border; sometimes it was more elaborate, the fan pattern and wreath designs being characteristic. The legs were often ornamented with fine lines in sycamore or tulip-wood, or vertical patterns of husks. Heppelwhite made use also of the meander pattern and the Greek fret in his inlay.

Sometimes carving is to be found on these sideboards, as well as inlay, chiefly in patterns employing ribbons, flowers, husks, urns, and the wheat-ear.

The handles of doors and drawers were almost always of brass, with oval plates; silver handles and escutcheons are to be found rarely.

Heppelwhite included with some of his sideboards a pair of knife-and-spoon holders of mahogany, set on top at each end, and provided with locks with brass escutcheons.

A sideboard of similar type is occasionally to be met with which was undoubtedly made in this country. These are usually veneered on pine, and are plainer in form and ornament than the English pieces.

Thomas Sheraton published his book of designs, including sideboards, in 1791. Though Heppelwhite and Sheraton sideboards are sometimes confused even by those familiar with their chairs, there is really little excuse for this if the prominent characteristics of each are kept in mind. In general appearance Sheraton's sideboards do resemble Heppelwhite's somewhat. There is the more or less heavy body on the six slender legs. His fronts, however, are characterized by bold, swelling curves rather than serpentine or reverse curves. A favorite

design was a straight center, a square jog at each end of it, and rounded corners and ends.

More noticeable was the difference in the legs. Heppelwhite's sideboard legs were usually square, often ending in the spade foot; but while Sheraton often used square legs on his chairs, his sideboard legs were almost always round, slender, and tapering, and usually reeded.

Sheraton also made use of inlay, and some of his sideboards were elaborately ornamented by this means, in both wood and metal, eclipsing even Heppelwhite's later work in this respect. His patterns included medallions, fans, vases, shells, etc. His carving was very simple when it appeared at all, and was mostly in conventional Greek patterns.

In some respects Sheraton's designs were superior even to Heppelwhite's, and his sideboards are perhaps the most superb examples of cabinet-making that are likely to reward the search of the amateur antiquarian. They were complete with every sort of device to delight the butler's heart—cellarets, closets for wine-bottles, slides for the serving-tray, and racks for glasses and plates. At the back of the top was often a brass railing, sometimes elaborately ornamented, and bearing candlesticks. Frequently, too, there were very cleverly fitted urn-shaped knife-boxes, usually inlaid.

A number of sideboards were made in this country based on Sheraton's designs, much simplified, and without inlay.

In general, these Georgian sideboards, dating from 1778 to 1804, averaged six feet in length and two feet in width, though other sizes were made, as well as some odd shapes that have not been here described. Small ones were made to serve simply as cellarets, and a few were so shaped as to fit into the corner of a room.

About 1800 other cabinet-makers in England, as well as in this country, were making sideboards based on Sheraton's designs, usually simplified and otherwise modified. There were many variations in shape, size, and arrangement, but most of them followed Sheraton in respect to the round, slender, reeded legs. Many of them were of mahogany, and, though not Sheraton's work, are desirable acquisitions.

After 1804 the character of the sideboards changed. Massive, round, turned, twisted, or rope-carved pillars appeared. The body was placed nearer the floor, and the legs, sometimes an extension of the pillars, became shorter. The brass claw foot was occasionally used.

In this country the influence of the French Empire styles became evident in the sideboards as in other

Sheraton sideboard with reeded legs and beautifully grained mahogany veneer; straight front
Date about 1795; worth about $350

A good type of Sheraton sideboard, with swell front, reeded legs, and delicate inlay
Date about 1790; worth $400

furniture, though the American makers continued to depend for ornament rather on carving and the grain of the wood than on the French ormolu work and brass or gilt trimmings. To these American-Empire creations the name American Colonial is sometimes erroneously given.

These sideboards almost always had three drawers, side by side, just below the top, the front of which was sometimes curved. For handles the rosette and ring, the lion head and ring, and glass or brass knobs were used. Below the drawers there were three cupboards, the middle one usually wider than the other two and furnished with double doors, the cupboard doors being often paneled in an oval or Gothic pattern. There was usually a paneled upright piece at the back.

For ornament little carving was used, but more often a veneer of selected mahogany with beautiful grain. Occasionally there were brass trimmings. Often there was a serving-board which pulled out from directly beneath the top. Sometimes the middle cupboard was omitted to make room for a cellaret. The more elaborate examples in this country, some of which are carved, are to be seen in the South, especially in Virginia and Maryland.

From 1820 to 1830 a plainer sideboard of Ameri-

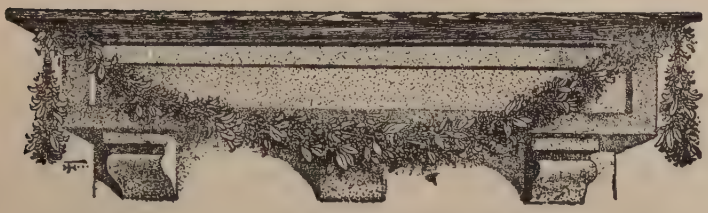
can make was commonest here. It had four legs, one cupboard, and deeper drawers. It had turned pillars at the front corners, and turned feet. The front of the deep central drawer could sometimes be let down to form a writing-desk, with pigeonholes and drawers inside. This was an adaptation of one of Sheraton's inventions, and was originally intended for the steward or butler, who kept the household accounts.

Further modifications followed, with more or less of the heaviness of the Empire style apparent, until about 1850, when beauty and merit departed.

It is impossible to give an idea of the money value of these old sideboards in a single paragraph. The values vary widely with individual pieces; a great deal depends on purity of style, excellence of condition, etc. Heppelwhite sideboards are worth from $250 up, and good Sheraton pieces about the same. Late Sheraton pieces, and American sideboards on good Sheraton lines, may be had for $150 to $250. Late sideboards of less merit, but still worth having —even mahogany pieces—may be picked up sometimes for less than $100, while $1,000 is a not uncommon price for an unusually fine example.

One of the most striking old beds in America; date 1775

It combines the style of the Adam brothers with that of Heppelwhite. The headboard is surmounted by an urn, and the posts are reeded. Worth about $700



CHAPTER V

FOUR-POSTER BEDSTEADS AND OTHERS

I HAVE in my library several good books on old furniture, and when I look them over I am discouraged by the breadth of the subject. It is utterly impossible, in the compass of three or four chapters, to treat of every kind of old furniture likely to come under the observation of the amateur collector. Therefore I am obliged to omit those which seem to me to be of minor importance.

I know a chapter will be expected on high-boys and low-boys, and the "chests of drawers" that were so useful in early American homes. I think, however, that a study of the other classes of old furniture that I have considered will make the path of the beginner easier for the rest. The styles followed closely those shown in old chairs and tables. The cabriole legs, the ball-and-claw feet, the straight

legs, were all contemporaneous with chairs having the same features. Oak, walnut, cherry, mahogany, and other woods were used, as in other old furniture, and about the same ratio in values is to be found. I think it will be wiser to take up other subjects, but I cannot pass on without a word in praise of the beauty of these old cabinets, nor would I have my readers suppose that I pass them by as of little consequence.

Before leaving the subject of old furniture, however, I must dwell for a little on the subject of old bedsteads, for although their size and high value make them less common possessions, a study of other kinds of old furniture gives a slighter clue to them than to high-boys and sofas. Even the early nineteenth-century bedsteads are rare and valuable, and, if your house is large enough to accommodate them, you may well aspire to own one or two.

While there are few, if any, seventeenth-century bedsteads now in existence in this country, it may not be uninteresting to consider for a moment the styles that were made in England during that period, and that were used by the wealthier families in this country.

After the huge built-in beds of earlier days there came into vogue in Europe a movable bed that was

set in the middle of the chamber and was heavily curtained to protect the sleeper from drafts. These curtains and draperies persisted long after the real need for them had disappeared.

This cumbersome affair gave place to something like the four-poster, that was developed during the Tudor period into a massive bedstead of carved and paneled oak, with posts, head-boards, and testers.

Oak continued popular through the seventeenth century. During the Stuart period four-posters were sometimes made without the canopy, though this remained in general favor until the middle of the last century. Jacobean bedsteads, like those of the Stuart period, were of oak, but carving gave place to paneling, and the use of moldings became general.

Walnut became the most popular wood in Queen Anne's day, and, as in the case of chairs, the Dutch influence began to be felt more strongly. The cabriole leg and ball-and-claw foot appeared, together with the broken-arch cornice on the head-boards. The parts were held together with wooden bolts or pegs, and the side pieces were pierced with holes for the ropes which served in lieu of springs.

A few of these Queen Anne bedsteads may be in existence in this country, though I have never seen any. It is doubtful, however, if any of the earlier

oak bedsteads are to be found. Nevertheless, there were undoubtedly some used here, though they were large and hard to transport. Especially in Virginia, Maryland, and the Carolinas, these English bedsteads were used in the homes of the wealthy planters. During the last half of the seventeenth century they were not uncommon in the better homes in the North.

Most of our Northern forefathers, however, were content with something much more simple. Many of the bedsteads were merely frames, usually furnished, however, with curtains and valances. The beds or mattresses were stuffed with feathers, hair, hay, straw, or chopped rags, and must frequently have been placed directly on the floor.

A few cupboard or press-beds were also in use, designed to be pushed into a closet, or built in a curtained alcove. Rude couches or settles, called couch-beds, were also used.

The oldest kind of bedstead you can hope to run across is the walnut Queen Anne. The chances are, however, that your experiences will be confined to those dating no farther back than 1750, when four-posters of an early Georgian type became fairly common in this country. These were more lightly constructed than formerly, with slender turned posts.

Unusual form of tent-bed of English make. Date about 1780. Worth about $300

Twin tent-beds owned by Mrs. E. C. Swift. Date 1790. Worth about $800 for the pair

Those made in England were usually elaborately carved, those made here generally plainer. Even toward the latter part of the century plain posts were common, depending upon draperies to cover them. These were round, square, or octagonal. The bedstead at Mount Vernon in which Washington died has perfectly plain turned posts. The head-boards were plain, and were intended to be concealed by draperies. It might be added that you will probably never find two four-posters exactly alike, unless they are twin-beds. The beds were made on laced cords, covered with heavy canvas, as springs were not used until well into the nineteenth century. Many were narrow—not over four feet wide—though most were broader. Mahogany, cypress, sycamore, maple, cherry, Virginia walnut, cedar, ash, elm, pine, poplar, and hickory were all used to a greater or less extent.

Most of these bedsteads were undoubtedly intended to be used with curtains and valances. Often two sets of curtains were used—an outer and an inner—the latter to be drawn in winter for warmth. Silk, damask, calico, chintz, and linen were the usual materials.

Among the various styles of the middle of the eighteenth century we find the tent-bed and field-

bed. These are perhaps the oldest Colonial bedsteads you will have occasion to examine. The field-beds had light, curving bars overhead, in place of the heavy tester. This was called a sweep, and when covered with draperies it produced somewhat the effect of a tent. The tent-beds had straight side and end bars. They were quite plain and inexpensive, little wood being used in their construction. The posts were usually slender and twisted or reeded.

In England, after 1740, a handsome bedstead was made, with slender plain or fluted posts, cabriole legs with a shell at the knee, and ball-and-claw feet. Sometimes the two legs at the head were straight and plain. Later Georgian variations of this style came to America, but few cabriole legs or ball-and-claw feet seem to have been in use here as early as 1750.

Later in the century came the more decided Georgian styles, though the hand of the Georgian cabinet-maker is less easily traced in old bedsteads than in chairs and tables. There were a number of miscellaneous mahogany four-posters, with slender fluted or carved posts, that are truly Georgian in style, and yet vary more or less from the well-known Georgian types.

Chippendale made bedsteads, but it is doubtful if there are many of his in this country, though his in-

fluence is to be traced here and there. His posts were tall and slender, and elaborately carved. A favorite design was a fluted column, with garlands of flowers and ribbons entwining the posts in raised carving. He apparently used the ball-and-claw foot but seldom on his bedsteads. His foot-boards and side pieces were carved and paneled, the head-boards being often plain. A well-known post design of Chippendale's was the clustered bamboos.

Bedsteads were designed by the Adam brothers. These were smaller and lighter than those of Chippendale, the posts lower, and the carving less elaborate. Such ornamentation as they used was Classic in style.

Heppelwhite's bedposts were delicate and attenuated, growing very slender at the top. He used less carving than Chippendale. Delicate beading, carved rosettes, and drapery festoons constituted most of his decorations, aside from his typical fluting.

Sheraton's designs are in his usual simple, restrained style. His posts were somewhat larger than Heppelwhite's. Few of his finer inlaid bedsteads found their way to this country. In fact, authentic bedsteads by the greater Georgian cabinet-makers are so rare that the average furniture-collector will be hardly likely to run across them, and should be

wary of pieces whose owners attach to them one of these great names. Their work, however, influenced that of their contemporaries who made most of the bedsteads of the day. It need hardly be pointed out that the whole subject of Georgian bedsteads is one that does not lend itself to accurate classification, as do the chairs of the period, for example. If you are sure your old four-poster is genuine, and can determine its approximate age, that is about all you can hope for. Any four-poster a hundred years old or more is valuable. If it is a mahogany bedstead with tall, slender, fluted posts, and with light carving in Georgian motifs, it is likely to be one hundred and twenty to one hundred and fifty years old and worth a high price.

Most of the old four-posters that you will be likely to come in contact with date no farther back than 1800, and belong to the Empire period. Many of them are so beautiful in their carving, and in such a good state of preservation, that they are well worth hunting for, and it would perhaps be best for the amateur antiquarian to confine his quest, for a time at least, to four-posters of this type.

In general, the large, heavy bedsteads with richly carved posts, usually of mahogany, belong to this Empire period or later. Four-posters of sixty or

Bed of the Sheraton period, about 1790. A remarkable example, combining Empire proportions with English decoration. The posts are finely carved; the tester is painted and also decorated with inlay and brass. Worth about $600

English bed of mahogany; date 1810–1820. Old English ornamentation and Empire proportions. The hangings, of blue and white linen, are practically as old as the bed. Owned by Mrs. W. D. Northend. Worth about $500

seventy years ago may be classed with this group, and are already valuable. The larger the posts, generally speaking, the later the manufacture.

These bedsteads were made in similar styles in England, France, and America, and it is not often easy to tell their origin.

The tester was often dispensed with on these four-posters. The posts were carved in heavy patterns, the anthemion, acanthus leaf, pineapple, laurel leaf, horn-of-plenty, and feather pattern being common characteristics from 1800 to 1840. The acanthus appears on earlier bedsteads, but the pineapple did not come into vogue until about 1810. The head-boards were often handsomely carved with drapery, flowers, fruit, and sometimes the spread eagle, though plain head-boards were more common. Sometimes there were foot-boards to match; sometimes there were none.

The ball-and-claw foot, seldom found on bedsteads, had entirely disappeared, but a lion's foot was occasionally used after 1800. The posts became more and more elaborately carved up to 1830 or even 1840, but the testers continued to be plain when used.

With the decline of the Georgian styles, and the advent of the Empire, all furniture became heavier

and more ornate. The bedsteads became big, wide, and high—so high, sometimes, with their feather beds, that steps were required to mount them.

During this period a lower bed, however, enjoyed some popularity. This was developed from the low Napoleonic French bedstead and is known as the low-poster. It reached the height of its popularity about 1825, though it continued to be used until the later American bedstead developed from it. The posts extended but slightly above the head- and foot-boards, which were usually comparatively plain. The acanthus style of carving appeared frequently on the posts, and pineapple terminals were common.

French and English bedsteads were popular up to the middle of the century, but American manufacturers were fast gaining the upper hand. They made use of a sort of modified Empire style, as they did in chairs. The proportions and general shape were Empire in feeling, but they dropped most of the Empire carving, the majority of their posts being turned. They made use of mahogany, oak, cherry, cypress, walnut, and other woods. American bedsteads of rich San Domingan mahogany, with turned posts eight or ten inches in diameter, and with plain, slightly scrolled head-boards, are somewhat in demand. There was much variety in the form of the

posts, from elaborately turned patterns to plain hexagonal or cylindrical pillars.

American-made low-posters were also common from 1820 to 1840. These were usually of maple or cherry and had turned posts. The head-boards and foot-boards were plain, surmounted usually by a turned piece, scroll effect, or heavy row of molding. One form, called the sleigh-bed, was a more direct descendant of the Napoleonic bedstead. It had rolling, curved head- and foot-boards and no posts. The handsomest ones were ornamented in ormolu, but for the most part they were massive and plain.

With the Victorian era came the decline of mahogany and a revival of Queen Anne styles. Black walnut, poor machine workmanship, cheap moldings, and ugly shapes marked the lowest stage of our American cabinet-making, and the beautiful four-poster disappeared.

Before passing on to the concluding paragraphs of this chapter, it might be worth while to mention cradles. These were used always beside the bedsteads of our forebears, and their collection is interesting if not altogether satisfactory. Modern science has decreed against their use to-day.

Of the early cradles in this country there seem to have been two kinds—one resting on short rockers,

and the other swinging between stationary uprights. Many of them had hoods, and they were made of oak, walnut, mahogany, and other woods, as well as wicker. The styles were so varied as to make brief classification impracticable.

Later on our grandparents, graduating from the cradle, often slept in low trundle-beds, which were pushed under the four-posters during the day. These trundle-beds, by the way, were a relic of the days when every nobleman needed a faithful and armed guard to sleep at his feet all night.

Like all other antique furniture, old bedsteads are made by counterfeiters. The commonest method is to take parts of several dilapidated old four-posters, and put them together into one salable piece. This usually means a mixture of styles, which the careful student can detect. Another trick is to carve the plain posts of American-made bedsteads in elaborate Empire patterns, but unless very carefully treated these carvings will show marks of recent workmanship, and will usually look brighter than the rest of the wood.

Originally the four-poster bedstead was put together with wooden or iron bolts, and many of them show rope-holes in the side pieces. Although it is often customary now for the renovator to replace the

This is a combination of the Napoleonic and the low-poster bedstead. The carving shows acanthus and pineapple details. Date about 1830; worth about $200

A typical American-made sleigh-bed. A heavy affair of beautiful mahogany veneer, owned by Colonel B. F. Peach, Wenham, Massachusetts. Worth about $100

bolts with new-fashioned bed-locks which are more convenient, the beds thus altered should show the bolt-holes and give evidence of the alteration.

The prices paid for old bedsteads vary widely. The oldest types bring the most money, though they are really no more satisfactory to the modern householder than the late Empire four-posters. Genuine Georgian pieces are very rare and sometimes bring enormous prices.

Empire four-posters of mahogany are worth from $75 to $200, according to their condition and the beauty of the carving. A good one can usually be found for $100. Uncarved American-made bedsteads are worth from $15 to $50, while those of fine proportions and good turning may bring as high as $75. Occasionally a good piece may be picked up at a country auction sale for a few dollars, but these usually require a considerable expenditure for refinishing and renovating.

CHAPTER VI

SOME OLD CLOCKS

MOST writers on old furniture have more or less to say about old clocks, and of course a clock is, in a way, a piece of furniture. It does n't take the collector long, however, to learn that a knowledge of old furniture does n't help him very greatly in learning of old clocks—a subject which opens up to him an entirely new and extremely interesting line of study. While there are Chippendale clocks and Sheraton clocks, so called, cabinet-makers and designers of furniture had comparatively little to do with the making of clocks, and in studying old timepieces we are introduced to a different group of personalities and a distinct craft.

The general history of clock-making is interesting, but it is of minor importance to the American collector, who is chiefly concerned with the English, French, and Colonial clocks of his forefathers.

SOME OLD CLOCKS

The early history of clock-making is obscure, but it is probable that clocks similar to ours were used as early as the ninth century. At first clocks were used only on public buildings or by the very wealthy. Household clocks were made in the fifteenth or sixteenth centuries. Such clocks of this period as now exist are confined almost entirely to museum collections.

At first clocks had only one hand, to mark the hours. There are one or two museum specimens of the sixteenth century in existence, having concentric minute-hands, but one-handed clocks were common long after that.

In the seventeenth century there were many famous clock-makers in England and on the Continent. The Clock-Makers' Guild was founded in France in 1627, and the craft in London obtained a charter from Charles I in 1631. A few of the clocks of this period have come down to us—both tall clocks and chamber clocks—but the large majority of old clocks in this country belong to the eighteenth and early nineteenth centuries.

While the study of various works and movements in the clocks of different periods is interesting and instructive, from the collector's point of view the case and general design are the important thing. A very

high grade of craftsmanship is exhibited by several of the styles in old clocks—a source of never-ending delight to the connoisseur. It is this side of the subject, therefore, that I shall consider in the present chapter. A fairly large proportion of the clocks which were used in this country a hundred years or more ago were of British manufacture, and though few of those now found date back as far as the seventeenth century, it seems best to take as a starting-point the English chamber clocks of that period. These were among the first that came into common domestic use.

The most numerous and noteworthy type was what is known variously as the bird-cage, lantern, or bed-post clock. These clocks were introduced about 1600. They were made about fifteen inches high at first and about five inches square; smaller ones were made later. They were mostly of brass. They were placed upon brackets, through which hung the weights and chains or ropes by which they were wound.

The faces of these clocks were round, and the center of the dial was often beautifully etched. The dial was about six inches in diameter, projecting slightly beyond the frame at the sides. In the earliest of these clocks the dials were, as a rule, thickly gilded.

English chime-clock, made about 1775 by H. Walford & Son of Oxford and Banbury. Owned by Mrs. F. G. Pousland Gilt decorations and silver face. Worth $400 to $500

Signed English mantel clock of 1775-1790. It is of mahogany, and the face is white, decorated in yellow, red, blue, and green. Stands 15½ inches. Worth $200

There was only one hand at first, the hour spaces being divided into fifths. During the last quarter of the seventeenth century bird-cage clocks with two hands were made.

On the top was a bell, giving the clock a domed appearance. Sometimes this was for an alarm and sometimes to strike the hours; occasionally it was put to both uses. The works were of brass and usually of good quality; they were made to run from twelve to thirty hours—usually twelve. At first a simple balance was used, but was superseded by the short or bob pendulum about the middle of the century. This was first introduced in 1641, and came into general use about 1658 or 1660, when it was improved. The long or royal pendulum is supposed to have been invented by Richard Harris in 1641, but it was not used for these chamber clocks until 1680.

A prominent feature of these bird-cage clocks is the ornamental fretwork around the top, which partially conceals the bell. It is probable that the various makers tried to keep their own fret designs, but there seems to have been much copying, and the frets of one period are very similar. As the styles changed gradually, these frets may be taken as somewhat of a guide in estimating the date of manufac-

ture. This makes an interesting study for any one who has the opportunity to consult many examples. The earliest fret was heraldic in style, and was used, with gradual changes, from 1600 to 1650. Sometimes the front one bore a shield on which was engraved the crest or initials of the owner; the maker's name, when present, was usually found at the base of the fret or below the dial. About 1650 the design was a pair of dolphins, crossed, said to have been originally the coat of arms or trade-mark of Thomas Tompion, a famous London clock-maker of the period. Later more elaborate frets were used. These frets were sometimes crude, but were usually good pieces of work.

With slight changes, this style of clock was made from the time of Queen Elizabeth (1558–1603) until the beginning of the reign of George III (1760). Some of the later ones are still to be found in this country. Once in a while a Dutch imitation is found, but they are rare.

During the reign of Queen Anne (1702–1714) a similar clock, called the sheepshead clock, was made, with the dial projecting two or three inches beyond the frame on each side.

In the meantime the long-case eight-day type, known as the grandfather clock, had been developing

Three grandfather clocks, showing three different styles of top ornament. The left-hand one is an English clock in good condition, owned by Dr. Hardy Phippen. Painted face; nineteenth century probably; worth $200 to $225. The second was made about 1780 by S. Hoadley, Plymouth, Massachusetts. Painted face; cherry case; worth about $150 to $200. Owned by Mr. George F. Ropes, a descendant of General Israel Putnam. The third clock is a fine mahogany piece, with beautiful carving and fretwork of the Chippendale type. English make, about 1760. Worth $400 to $425

in England. Toward the close of the reign of Charles II (1685) some of the clock-makers fitted wooden hoods over the brass works of the lantern clocks, for protection; then some one conceived the idea of making a case for the pendulum also, and the tall clock was evolved and stood upon the floor. Long-case clocks were made by Tompion during the latter part of the seventeenth century, but the earliest ones on record were made by William Clement, in London, about 1680.

The general size and shape of the grandfather clock is familiar to every one. At first they were small, with small, square dials, and with no doors, so that the hood had to be removed when the clock was wound. Sometimes at first the cases were narrow-waisted, with wings at the sides where the pendulum swung. Later the cases became straight and tall—sometimes ten feet or more. The pendulums were sometimes seven feet long.

The earliest cases were plain, with square tops. Later the top was ornamented. Three balls, or other ornaments, the middle one highest, are a common feature of eighteenth-century examples, as is also the scroll top and broken arch. An early form of ornament was the spiral or corkscrew pillars on the corners of the upper part. These came in as early as

1700, and were very popular in Queen Anne's time. Very plain cases were often made during later periods by local cabinet-makers, both in England and America, so that it is not always possible to determine the age of a tall clock by the amount of ornament on the case.

As to the materials of which the cases of the English tall clocks were made: oak was used from the beginning and was never discontinued, but is rarely found in connection with the best work. Walnut cases, both plain and inlaid, were made extensively during the last quarter of the seventeenth century and the first quarter of the eighteenth. Some of the early cases were made in soft woods lacquered in Oriental fashion, and usually decorated on the front with Chinese designs in gold on black. Clocks of this type, dating from 1740 on, are to be found in this country. Marquetry work is to be found on some of the very early tall clock-cases, chiefly of the Dutch type, but including also English work in Italian patterns. During the reign of William of Orange (1689–1702), Dutch marquetry was at its height, clock-cases being inlaid with satinwood, holly, ebony, and other woods, and sometimes mother-of-pearl. In England, however, the seaweed pattern was more common than the Dutch flowers and birds.

After 1750, or thereabouts, tall clock-cases were made in mahogany, both solid and veneered, and the manufacture of mahogany cases continued in England and America into the nineteenth century, in the contemporary period styles. Most highly prized of all are the cases in Chippendale and Sheraton styles, which will be considered more at length later. Occasionally English cases in dark oak are found, with carving in high relief.

The early tall clocks had square metal dials. Early in the eighteenth century the square top gave place to the arch. Later, moving figures appeared sometimes in this arch—chiefly moons, showing the changing phases. During the later years of the eighteenth century various moving figures came into fashion, such as a ship rocking on the waves. Sometimes calendars were placed in the arch, or in the dial just under the center. On the dials of many seventeenth-century clocks the maker's name appears in the circle at the lower edge; later it was placed within the circle just above the figure VI.

At first the dials were plain, but soon became a field for ornament. The brass and silvered faces of the reigns of William III and Anne were very richly ornamented. Later painted faces came into vogue, though these were not as common on English as on American clocks.

There were no minute-hands on the first tall clocks, the hour spaces being divided into halves and quarters. Concentric minute-hands soon became common, though one-handed clocks were made for some time.

Most of the English brass-faced grandfather clocks were ornamented with brasswork corners on the face just outside the circle of the dial. These ornaments are called spandrels, and to a certain extent they indicate the age of the clock. In the earliest clocks, up to 1700, the design was usually a cherub's head with wings, supposed to have been designed by Grinling Gibbons. This pattern became somewhat more elaborate, and up to 1740 or 1750 the design usually found consists of two cupids or cherubs, with some scrollwork, supporting a crown. After 1750 we find the crown with crossed scepters and foliage or intricate scrollwork, and, later, rococo combinations. Sometimes a head or shield appears on the center. Occasionally pierced, engraved, and carved spandrels of silver are found, but for the most part they are gilded brass. During the reign of George III (1760–1820) the designs degenerated, and rough, unfinished brass castings became common.

As a rule these tall English clocks were good timekeepers, running usually for eight days. Both

wooden and brass works were used, the latter being most commonly found in existing specimens. Old wooden works can hardly be depended upon to keep good time to-day. Most of the clocks had strikers, and a few of the more expensive ones were equipped with chimes or played tunes.

There are in existence a few miniature clocks of this period, built on exactly the same lines as the tall clocks, but only three or four feet high.

Another form of English clock, also a development of the early chamber clock, is the bracket or pedestal clock of the eighteenth century. During the latter part of the seventeenth century these clocks began to appear, with squat, square cases of wood, perforated metal tops, generally chased and gilded, and surmounted by a dome with a brass handle on top. The dials were made square or with an arched top. They were usually of brass, with the circle silvered, and Roman numerals were used. Gilded spandrels of the period were sometimes placed in the corners of the dial, and the space about the circle of the dial was often beautifully ornamented. A few of the later clocks of this type were supplied with chimes, and cost the equivalent of $600 or $700. These are so rare to-day as to be very valuable.

Walnut, oak, and other woods were used in the

cases; during the latter half of the century mahogany was the most popular. A few were made of ebony and ebonized wood, and even tortoise-shell veneer. Inlaid cases after the style of Sheraton date from 1790 to 1800.

Toward the end of the century the popularity of the bell or dome shape waned, and we find the broken arch, the balloon shape, and the lancet or pointed Norman arch.

Before leaving the subject of English clocks, a word might be said about what are commonly called Chippendale and Sheraton clocks. It is doubtful if Chippendale ever made many clock-cases, though his books contain many designs of clock-cases; at any rate, he never made all the so-called Chippendale cases. His style dominated the furniture of the latter half of the eighteenth century, however, and the makers of clock-cases consciously or unconsciously adopted many features of it. It is, moreover, a fact that the cases which are most noticeably Chippendale in style are among the most beautiful, and are much sought for. There are usually columns at the corners of the case, sometimes plain and sometimes fluted, on most of the tall clocks after 1760. These were derived from Chippendale, as were many other decorative details, showing Dutch,

French, and Chinese influence, and the Chippendale pierced work. From 1800 Sheraton forms were popular, with now and then a trace of Adam Classicism. Splendid inlay work is found on some of the so-called Sheraton clocks.

Many English clocks bear the names of the makers, and the date of manufacture can be determined by consulting the list of clock-makers in F. J. Britten's "Old Clocks and Watches and their Makers." Britten is the recognized authority on English clocks and is worthy of consultation if the reader desires further historical or technical data.

Now as to French clocks, many of which found their way to this country. Clocks of good quality were made in France in the seventeenth and eighteenth centuries. They were mostly portable clocks in a variety of forms, following the styles of the period.

Mantel clocks before the time of Louis XV (1715–1774) are exceptional. They were usually supported by a pedestal, a long case, or a bracket. Sometimes they were hung upon the wall. The hanging or "Cartel" clocks of the Louis XV period were usually of metal, thickly gilt, and graceful in form. Another clock of this period was the drawing-room clock, richly chased and elaborately ornamented in

the riotous rococo of that time. Buhl-work—brass and tortoise-shell inlay—is also found. The shelf or bracket clocks of Louis XV were of bronze and gilt, finely ornamented with unbalanced rococo and other details, and sometimes with marquetry and metal mounts. Some of them were quite intricate and ingenious as to works, with strikers, chimes, calendars, etc.

The clocks of the Louis XVI period (1774–1793) are largely decorated with the ribbons and flowers of Marie Antoinette. Very fine mantel clocks were made of glass and alabaster, and less ornate ones were of marble or onyx. The finest of these clocks were covered with glass domes or globes.

One form is from twenty-four to thirty inches tall, and consists of a base and four pillars supporting the works and dial, with the broad, gilt disk of the pendulum swinging in the space between. Wood was the most common material for the cases, usually ornamented with marquetry. The faces and pendulums were in fire-gilt or brass. Sometimes black marble or ebonized wood was used, with brass capitals and bases on the pillars. As a rule these clocks had excellent works, running often for sixteen days. Many of them found their way to this country during the late eighteenth and early nineteenth centuries.

A splendid example of late banjo clock (about 1820), patented and made by L. Curtis; now owned by George M. Whipple. Richly gilded and decorated in colors. Worth $175 to $225.

Lyre shapes became popular under Louis XVI, and also vase clocks. Human figures came into vogue later. From about 1760 until well on into the nineteenth century, elegant mantel clocks were made in marble and bronze, with the dial hanging from a handsome entablature.

With the development of the Empire style in French furniture (1804–1814), the lighter Louis XVI clocks, which persisted through the Transition or Directoire period, gave place to forms, often in solid-looking bronze, in which heavy draperies, wreaths, Roman fasces, and other Empire ornaments figured prominently.

A few Dutch, German, and Swiss clocks found their way to this country during the Colonial days, but they are rare. Some of the Swiss wall clocks were not unlike the modern cuckoo clock in appearance.

Foreign-made clocks were fairly common in this country by the middle of the seventeenth century, and early in the eighteenth century there were clockmakers in Plymouth, Massachusetts, and elsewhere. At first tall clocks, with plain cases and wooden works, were made here. By 1800 the clock industry in this country was thriving, and we soon began to export cheap clocks. Short and tall clocks were

made, with both wooden and brass works, and in several different sizes and shapes. Then came cheaper springs and cheaper and better clocks. About 1800 clocks were selling for $18 to $50 each, according to size, style, and works, and some fine ones cost as high as $75.

For purposes of convenient and comprehensive classification I will divide these early American clocks into four somewhat arbitrary groups: miscellaneous tall clocks, clocks by the Willard brothers and their imitators, Connecticut clocks by Terry and others, and the shelf or mantel clocks of the early nineteenth century.

During the eighteenth century the American tall clocks were of many styles and grades, from the cheapest pine cases and wooden works to expensive ones with finely engraved brass faces, brass works, the moon's phases in the arch above the dial, and fine mahogany cases. The best of these old American tall clocks are much prized by collectors. The faces were usually square, with circular dials; the arch above is variable.

The finest of these clocks were made just prior to the Revolution. After 1790 fewer expensive clocks and more cheap ones were made, to conform with post-bellum hard times. After 1790 the tall clocks

Shelf clock of the Willard type (1800–1815), made by David Wood of Newburyport, Massachusetts. About 30 inches high and decorated with brass. Worth $65 to $75

Banjo clock of about 1790, possibly made by Willard. A very plain form, without bracket; mahogany and painted glass. In the Burnham collection. Worth about $40

almost invariably bore plain metal or wooden faces, painted or enameled in white, with colored decorations. Elaborate brass faces were seldom used. Wooden works became more common, for the same reason, often improved by bearings made of hard bone or horn. Painted pine cases became far more common than mahogany.

In these old days clock-makers frequently made the works alone, and these were sold about the country by peddlers. Local cabinet-makers were hired to make the cases. This accounts for the wide variety in style, quality, and materials. Sometimes the clock-maker's name is found, sometimes the owner's, and sometimes the local carpenter's; a study of American tall clocks by style and signature is at times far from satisfactory. These tall clocks were made in America up to 1815 or 1820, and were then discontinued until the recent Colonial revival.

In the South but few clocks were made. Tall clocks were in general use, but they were chiefly English. In some cases the works were brought from England or the North and the cases made by Southern cabinet-makers.

A few miscellaneous types of American clocks of this period might be mentioned in passing: miniature grandfather clocks, three or four feet tall; inlaid,

lyre-shaped clocks after the style of Sheraton, and brass-mounted mahogany clocks in the Empire style.

During this time several towns in Connecticut were gaining a reputation as centers for the manufacture of ingenious, cheap Yankee clocks.

Eli Terry was the most famous of the Connecticut clock-makers, as well as one of the first. He began clock-manufacture as a business in 1793. James Harrison made clocks in Waterbury as early as 1790, and Daniel Burnap made brass clocks at East Windsor at an early date. Their work does not begin to rank in importance with Terry's, however.

Eli Terry was born in East Windsor, Connecticut, in April, 1772, and, while a boy, showed a marked mechanical bent. Before he was twenty-one he had made several wall clocks of wood. In 1793 he went to Plymouth, in Litchfield County, Connecticut, and began making wooden clocks as a business. He also made works for tall clocks and sold them to peddlers. By 1800 he had some help, but no machinery, making his clocks entirely with saw, jack-knife, and file. He was able to make and sell only a few each year, at about $25 apiece.

In 1807 Terry bought an old mill in Plymouth and got a contract for five hundred clocks from some men in Waterbury. The first consignment of clocks

made by machinery in this country was turned out in 1808, the whole five hundred having been started at once. In 1810 Seth Thomas and Silas Hoadley bought out the Terry factory and continued the manufacture of works for tall cases. There were then similar establishments in Waterbury.

Terry made several styles of clocks. Most of them had wooden works which were so well made that some of them are still good timekeepers. They were peddled all over New England.

There were many other successful clock-makers of lesser importance in Connecticut. About 1818 an excellent eight-day clock of brass was invented by Joseph Ives, and later brass clocks were made in large quantities by Chauncey Jerome and exported to England. He also made a very cheap clock with an octagonal face.

In the meantime, Massachusetts manufacturers had been proceeding along slightly different lines. The most famous of them were the three Willard brothers, who made clocks at Grafton, Massachusetts, as early as 1765. Later they manufactured also in Boston and Roxbury. They made tall striking clocks at first, and about 1784 they designed a mahogany shelf or bracket clock about twenty-six inches high. Another form of Willard clock stood

two or three feet high, with the lower portion slightly larger across than the upper. A clock of this type is illustrated.

The famous banjo shape is usually attributed to Simon Willard, though it may have been designed by his brother Aaron. The form is well illustrated in the accompanying examples. It was a graceful and conveniently arranged form of pendulum clock for the wall; it dates from about 1790, and was made in Boston up to about 1820.

The works were of brass, ran for eight days, and kept good time. There was no striker in most of the banjo clocks. A few were made with strike and alarm attachments, but I have heard of only half a dozen of these in existence to-day. The cases were made of various combinations of mahogany, gilt wood, decorated glass, and brass. There were some elaborate ones made about 1815–1820, but at first they were neat and comparatively plain. Banjo clocks were selling as low as $10 in 1807—due, no doubt, to sharp Connecticut competition.

In 1814 Eli Terry introduced a short shelf or mantel clock which was, in principle, a tall clock compressed, though not in the form of the miniatures. It was a wooden clock, with shorter pendulum and weights than were formerly in use. It had pil-

lars at the sides twenty-one inches long, a square base, and a dial eleven inches square. This clock became very popular and sold for $15.

Terry made other styles, and other makers made various forms of mantel clocks for both kitchen and parlor. Many of them were oblong in shape with square corners. Some were in frames of plain mahogany molding; some were of rosewood and inlay; some had Colonial pillars of wood or composition at the sides, with gilt bands or ornaments. The front generally consisted of a glass door, sometimes plain but usually painted. Often a landscape and occasionally a portrait appears on the glass below the dial. Sometimes we find mirrors in the lower part. Some of these mantel clocks are handsome, but for the most part they are extremely plain and sensible. A paper notice giving the name of the maker is often found pasted on the inside of the case, behind the pendulum. Prior to 1820 the date is seldom given.

By 1837 practically all clock works were made of brass, and were much improved and cheaper. With this date ends the period of old clocks.

There are several collectors in this country who make a specialty of clocks, and a delightful specialty it is. Any suggestions that I can offer, however, will be for the owner of one old clock, or at most a few

specimens, in connection with other Colonial possessions.

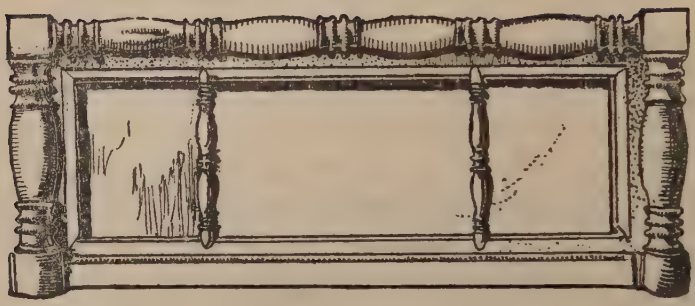
Of course antique clocks can be counterfeited, like everything else, but a little study of genuine specimens in museums and elsewhere will help the purchaser to know what to look for in case, works, and dial. The greatest danger is in paying an eighteenth-century price for a nineteenth-century clock with an eighteenth-century dial, or some similar fraudulent combination. It is wise to examine and compare all the parts.

As to current values of these clocks, a good idea can be gained by consulting the captions under the accompanying illustrations. French mantel clocks are not so popular with American collectors as American and English clocks, and seldom bring over $100 unless the workmanship is unusually fine. English mantel clocks of the eighteenth century are worth, roughly, from $100 to $500; English tall clocks of the same period are worth from $200 to $1,000, according to age, workmanship, and material.

Willard tall clocks are worth from $250 to $500, if in good condition; other American tall clocks vary in value from $150 to $350, because the materials and workmanship in the cases vary so widely. Willard banjo clocks are worth from $35 to $175, ac-

cording to workmanship and beauty. Terry clocks are worth very nearly what they were when new—from $15 to $40 for the different kinds. Cheap Connecticut wall and shelf clocks of the nineteenth century are also worth from $15 to $40.

Excellent reproductions of the old grandfather clocks are now made in mahogany for $75 up. Good ones, with striker, cost about $100. High-class chime clocks cost at least $250.



CHAPTER VII

THE LOOKING-GLASSES OF A HUNDRED YEARS AGO

FOR most collectors of eighteenth-century antiques who possess artistic taste and the true collector's gift, old looking-glasses hold a fascination equaled only by the charm of the most graceful Georgian furniture. Strictly speaking, looking-glasses should not be classed as furniture, for while the various decorative periods are found exemplified in looking-glasses, their style development sometimes followed lines quite distinct from chairs, tables, and other movable furniture. I use the term looking-glasses advisedly, for I find some writers insisting that the term mirror was used in the seventeenth and eighteenth centuries almost exclusively to

A superb example of English mantel-glass made in 1873, and now owned by the Misses Nichols, Salem. The frame is in white and gilt. Worth $200

English mantel-glass with Adam details, but with the later cornice feature. Worth $200
Owned by Mr. F. B. Ballou, Proctor's Crossing, Massachusetts

designate circular glasses—occasionally flat or concave, but usually convex—which are frequently called bull's-eye mirrors.

The first looking-glasses, like the first pictures, were fixed as wall panels, framed movable looking-glasses being an invention of the fifteenth century. They were not in common use until 1500, at the earliest—a date ascribed by some writers to the first looking-glass of this type.

The earliest looking-glasses were undoubtedly made in Venice, and early Venetian glasses are still to be found in museums. About 1670 they were made in Lambeth, England, probably by Venetian workmen. Mirror-making flourished in France during the seventeenth century. The glass was blown until 1688, when the lost Roman art of casting plates of glass was revived.

During the sixteenth and seventeenth centuries in England the ladies carried small looking-glasses in fans, girdles, and special frames, and the beaux of the reigns of Elizabeth and James I had mirror brooches and snuff-boxes. These, however, have little to do with our present subject.

As with us, the old mirrors served a decorative as well as a utilitarian purpose—particularly all mantel mirrors—and beauty and fine workmanship in the

frames were therefore an early and continuous development.

Of course the earliest glasses were very expensive, and could be owned only by the wealthy, so that existing examples are not common.

The old English looking-glasses usually had a shallow, hand-ground beveling about an inch wide around the edge of the glass, known as Vauxhall plate. A few made about 1740–1750 are found with glass frames, with gilt molding at the joints. Brass, ebony, carved oak, and olive-wood frames were made as early as 1700. Japanning and lacquer on frames, like that on some of the old clocks, became popular toward the close of the seventeenth century, and also later, about the middle of the eighteenth century. The frames showed Chinese designs, usually in gilt or colors on black. Some frames were of carved wood, gilt or silvered.

The gilt frames of the seventeenth and eighteenth centuries were more durable than most of those made to-day. The gold was laid with glue sizing instead of the more modern oil and varnish. One advantage of the glue sizing was that two or more layers of gold could be laid on, resulting in a thicker coating of gold. Furthermore, the glue sizing became extremely hard with age.

During the time of James II (1685–1688) silver frames were in fashion, and during the reign of William III (1689–1702) we find Dutch marquetry on a light walnut ground.

The dates of old looking-glasses are not always easy to determine, but beginning with the reign of Queen Anne there are certain period characteristics which should be borne in mind. A very careful analysis of styles of eighteenth-century English looking-glasses has been made by Mr. Luke Vincent Lockwood in his "Colonial Furniture in America," and I must express my indebtedness to his investigations for some of the following data.

The looking-glasses of the time of Queen Anne (1702–1714) and George I (1714–1727) rank with the best furniture of the period in artistic quality and workmanship. They were simple and without extravagances of style, yet rich and beautiful. The frames were flat, with surfaces of sufficient breadth for veneering, and the grain of the wood was largely depended upon for the decorative effect. The walnut which was first used, however, proved to be too light for this simple treatment, so that mahogany later became more popular (1730).

The edges of these flat frames were cut into graceful curves, the broken arch usually appearing at the

top. Some of them (1720–1740) bore an urn shaped like a goblet—quite different from the Chippendale, Heppelwhite, and Adam urns of later periods. In other respects these Queen Anne frames resembled those of a similar type made in the Georgian period, so that these details should be carefully noted. Another Queen Anne urn was squat in shape—something like a small soup-tureen. Chippendale's characteristic urn was egg-shaped, and the more Classic forms of Heppelwhite and Adam appeared after 1775.

The later Queen Anne frames were also usually embellished with gilt ornaments at the sides, much like those of some Georgian frames, except that these were carved in wood, while the later ones were often molded in plaster and strung on wires.

The longer glasses of the early eighteenth century were sometimes made in two pieces, either to reduce the cost or because it was then impossible to make one piece large enough. Before 1750 one overlapped the other; later a molding was used to cover the intersection.

To sum up the distinctive characteristics of looking-glasses made from 1700 to 1750, look for two sections of glass without molding, the Queen Anne forms of urn and the gilt wooden ornaments. The

Cheval-glass owned by Mrs. Otis H. Luke; Heppelwhite style, about 1780. A rare specimen, worth $250 to $350

form of a bird, generally a pheasant, was frequently used, usually depicted flying through a hole in the spandrel of the frame. This bird has in a great many cases been mistaken for an eagle. At least one of these characteristics is found in nearly all complete specimens.

The glasses in the mirrors of this period were curved or otherwise shaped at the top. Those of the Georgian period were square, though the tops of the frames often bore the broken arch. This is another point to look for.

From 1750 to 1780 was the period which may be termed, for our present purposes, Chippendale, as the type of design commonly used on mirror frames was the rich and graceful, but occasionally flamboyant, style cultivated by the great Georgian cabinet-maker. This was of a decided Louis XV type, with the characteristic waterfall motif. Chippendale often depicted fable subjects, such as the fox and the grapes, the stork and the pitcher, etc.

The workmanship continued to improve, and the shapes of looking-glasses became more varied. There were wide and narrow ovals, square and oblong frames, frequently carved so delicately that many extant specimens are broken. The earlier ones were flat, but rich carving and pierced work soon

came into vogue. The rococo of Louis XV (1715–1774) and the ribbon bows of Louis XVI (1774–1793) became popular in turn, and during the Chippendale period Chinese designs were in favor.

One of the most famous designers of frames during this period was Matthias Lock, who was at the height of his popularity about 1765. Thomas Johnson, Ince and Mayhew, Manwaring, and Chippendale, all designed or made looking-glasses, following similar lines of style. Lock and Johnson made elaborate frames for girandoles and convex glasses or bull's-eyes, pier-glasses, ovals, and chimneypieces, all ornately carved and largely in a combination of rococo and Chinese. Chippendale himself gave rein to his widest versatility in his looking-glass frames, making some in pure rococo. Some fine Chinese pieces, frequently ascribed to him, were designed by Ince and Mayhew.

During the late Georgian period—from 1760 to 1790—Heppelwhite made mirrors in his characteristic shield and oval shapes, mostly small and fragile. They were usually made in pairs. Good specimens are now rare. The Adam brothers also designed looking-glass frames, but both Adam and Heppelwhite had so many imitators that it is almost impossible to distinguish their work. Many of these

frames bore medallions above and below, oval rosettes, beadwork, fan ornaments, urns, eagles, the husk pattern, ram's heads and feet, and other Heppelwhite and Adam details. Heppelwhite's influence is also displayed in such delicate ornaments as a gilt vase of flowers and stalks of wheat standing in the broken arch at the top of the frame.

During the earlier part of the Georgian period the revival of the Queen Anne style had already begun, and flat frames of solid walnut or mahogany were made, with gilt ornaments, especially at the sides, with curves at the bottom and the broken arch at the top, though with the glass square at the top, as already stated. A looking-glass of this type hangs at Mount Vernon, and has been called the George Washington mirror; this has been often reproduced, both honestly and dishonestly. During the last quarter of the century this style, somewhat modified, became still more common in America. These looking-glasses were made cheaper, with the flat frames frequently of veneered walnut or mahogany, and sometimes rather roughly cut out with a jig-saw. Less gilt was used as a rule, and one of the later additions was a narrow gilt molding around the inside of the frame.

After the Revolution the eagle was adopted as the

national emblem in this country—long before the advent of the eagle of the Empire period as a design feature. By that time looking-glasses were being largely manufactured in this country, and from 1780 to 1790 the famous "Constitution" glasses were made. These followed the style described in the previous paragraph, having flat frames of solid or veneered mahogany, with curves at the bottom, gilt plaster ornaments on wires at the side, and a gilt eagle of wood or plaster in the broken arch at the top. A similar mirror appeared later (1810 to 1815), with fewer gilt ornaments, more cutting out of points and curves at top and bottom, and with a gilt plaster eagle appearing in bas-relief on the flat surface of the wood at the top.

In many of the looking-glasses of this type made in both England and America the lines of the Queen Anne style were so closely reproduced that mirrors of 1730 and of 1800 are often confused, though there is a great difference in their value when correctly identified. The details that I have mentioned should be carefully examined; of course the Queen Anne frames never bear the Heppelwhite ornaments or the true eagle at the top, and are never made of mahogany.

During the late eighteenth and early nineteenth

centuries several very interesting forms of looking-glasses were made which are worthy of separate consideration. First, there were the convex circular mirrors—the bull's-eyes and girandoles already mentioned. These may have been made first by Chippendale and his contemporaries, but they did not become popular in this country until after 1780. Their vogue lasted until 1800 or later, in both North and South.

The glasses of these mirrors were usually convex, though some flat ones are found that are unquestionably genuine. The frames were heavy, gilt, and of carved wood or molded plaster, or both. Frequently a rim of ebony or ebonized wood appeared around the inside of the frame proper. A more or less elaborate figure appeared on top, usually a spread eagle. After 1780 heavy beading or a row of balls ornamented the frame; they did not appear before that date.

These mirrors were twelve to thirty-six inches in diameter, the smaller ones often coming in pairs. Many of them had two or more candle-holders at the bottom and sides, and these are usually called girandoles.

Over-mantel mirrors or chimneypieces have been popular ever since the time of Charles I in England

(1625–1649), when the Louis XIII style prevailed both in England and France. A few superb examples of this period, the work of Inigo Jones, are still in existence.

Mantel glasses were in common demand all through the eighteenth century, especially from 1760 to 1800, when both oval and oblong shapes began to be popular. The latter were made with one large plate of glass or in three sections, divided by moldings, the two end sections being smaller than the middle one. Fine examples of this latter type, chiefly with beautiful gilt frames, were made after 1800, though some fine ones were made earlier. The Salem mantel glass in the Nichols collection, which is shown in one of our illustrations, is a famous and very beautiful piece that is known to have been made in 1783, but the commoner type of Colonial mirror, with columns or pilasters dividing the lights, came after 1800. The earlier ones usually had straight tops and pillars, the latter usually being narrow and fluted and sometimes entwined with wreaths. Later an ornamented section appeared in the upper part of the glass, not painted as it was after 1800, but consisting of a carved or cut-out design fastened to the surface of the glass, which was often enameled in white as a background. Fre-

Oval hanging glass owned by the Misses Kittredge, Andover, Massachusetts. Adam style
Date 1780–1790. Worth $200

Fine English Georgian piece in the Kittredge collection. Mahogany and gilt frame
Date 1750–1760. Worth $300

Georgian looking-glass of similar type, with eagle
Owned by Mr. Ballou. Worth $200 to $300

quently single looking-glasses were made to match the chimneypieces.

Cheval-glasses were not common until 1830, but occasionally one is found dating back to 1800 or even earlier. They stood about six feet high, were mounted on posts and feet, and could be tipped forward or backward. The frames were usually mahogany veneer. Tall pier-glasses are also of comparatively late date, though they were used to some extent in late Georgian times over the handsome Heppelwhite and Sheraton pier-tables.

The Empire and Colonial looking-glasses of the early nineteenth century may be classed as antiques. From about 1805 Empire styles began to appear, inspired by the French furniture of the period. Some had flat mahogany frames, with brass or gilt Empire ornaments, and sometimes with marble columns at the sides. The Empire spirit also made itself felt in the looking-glasses of the American manufacturers and designers, and from 1810 to 1830 we find heavy frames with straight, overhanging cornices at the top. The carved designs included the acanthus leaf, the lyre, and the eagle, with pendent ball or acorn ornaments on the under side of the cornice. The frames were of mahogany and gilt, and the sides were straight, spiral, fluted, or baluster-shaped, and less

slender than formerly. About 1825 a frame of gilded plaster or soft wood, baluster-shaped or rope-like, on four sides, without the cornice, became common. Sometimes wooden or brass rosettes appeared at the corners.

The glass in looking-glasses of this type was no longer beveled, as a rule, and frequently there were scenes, usually pastoral or historic, painted in colors or gilt on the glass in the upper section.

I have been speaking chiefly of English and American-made looking-glasses, as these were by far the most common in this country a hundred years ago. There were, however, some Italian, French, and other European glasses in use here during the eighteenth century. One type of Italian make was called the Bilboa glass. These were brought to Massachusetts in considerable numbers. They had frames of colored marble, with marble pillars at the sides and gilt vases or other ornaments at the top. French mirrors of the Louis XV and Louis XVI styles were imported to some extent, including a few with frames of white enamel and gilt.

The subject of Colonial looking-glasses cannot well be dismissed without mention of the mirror knobs or rosettes that were used to support the hanging glass at the bottom and to cause it to tip forward.

These were used to a greater or less extent throughout the eighteenth and early nineteenth centuries, and are worth collecting for their own sake. They fitted neatly into the curves at the bottom of the flat-framed Queen Anne and Georgian looking-glasses. Sometimes they were of brass, but the better ones were round or oval medallions of enamel on brass or copper, bearing in colors such designs as urns, busts or heads of historical personages, flowers, bits of landscape, fancy heads, and the lugubrious monument and weeping-willow. After the Revolution we find the eagle and thirteen stars. During the Empire period glass rosettes were used, like those employed to hold back window-curtains, only smaller.

There is no fixed value on these old looking-glasses, but in general it may be said that a constantly increasing demand is running up the prices. Some of the plainer Queen Anne glasses seem to have gone unappreciated, and may sometimes be picked up as cheap as $50, but often prices of Queen Anne glasses run up to $200 or $300, if genuine. The earlier Georgian and Chippendale glasses, if good examples, are worth $150 to $500, roughly speaking, and the finer Adam and Heppelwhite designs are worth as much. Bull's-eyes and circular girandoles are worth from $100 to $350, being very popular

with collectors. Three-section mantel glasses of good design and workmanship are worth $100 to $250. The better-class Empire glasses, with cornice, are worth from $50 to $100, and the late Colonial gilt-framed pieces are worth $25 to $50, depending largely on the excellence and condition of the painting in the upper section.

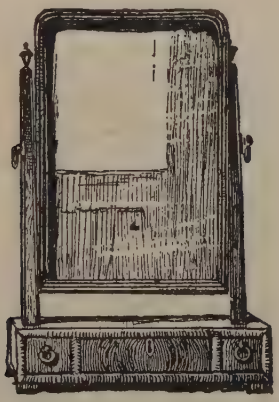
Before speaking of fakes and counterfeits, just a word should be written regarding modern reproductions. There are concerns in this country now making them in good style at reasonable prices—from $5 to $75. For householders who for any reason cannot secure genuine antiques, but desire something suitable for the walls of a room decorated and furnished in the Colonial style, nothing could be more appropriate.

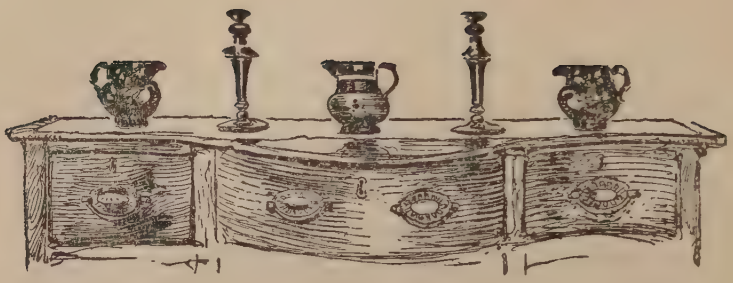
As in the case of old furniture, there are unquestionably bogus looking-glasses on the market. In many cases these are honest reproductions which have been scratched and discolored and otherwise "antiqued." It would, therefore, be well to know something of the designs of those manufacturers who make good reproductions—both the frames and the painted panels. If you run across an old-looking mirror in exactly the style of one of these stock reproductions, be suspicious.

A splendid example of girandole in the Longfellow house at Cambridge. The glass is convex and the frame gilt, with an ebony rim inside. Made about 1800; worth $350

Even more common is the fitting of new glass into an old frame. Of course, this often has to be done when the glass has been broken or the mercury worn off, but the highest prices cannot be obtained in such cases without a resort to deception.

Only the expert can be sure of himself in these cases of faking, and even he needs to study workmanship, design, condition of wood, joints, bevel of glass, etc., very carefully before he can be sure. No infallible rules can be given to guard against being cheated, and, as in buying most other classes of antiques, it is a case of *caveat emptor*.





CHAPTER VIII

OLD LAMPS AND CANDLESTICKS

THERE are very few collectors, I find, who make a specialty of old lamps and candlesticks. In fact, I know of only two or three. This subject would therefore appear to be of small importance were it not for the fact that hundreds of collectors and lovers of Colonial and kindred antiques include in their collections a few old lamps and candlesticks, while I know of nothing that adds more, in an ornamental way, to a room furnished in the Colonial style. Candlesticks appeal to a larger class, probably, than any other form of antique. I have known people to buy and gloat over a pair of plain old brass candlesticks who don't known a Sheraton sideboard from a Staffordshire platter.

Because so few collectors have specialized in this

One form of Betty lamp, the oldest type. This is of wrought iron Worth about $5

Quaint old whale-oil lamp of tin and glass, from the Burnham collection, Ipswich. Eighteenth century

direction, apparently no one has considered it worth while to make an exhaustive study of the subject. Very little historical data seem to have been collected, and most of what has been written is dull and more or less irrelevant. It is of small helpfulness to the average collector to read of the evolution of the lamp from ancient times.

In brief, the subject under consideration is by nature diffuse. It is impossible to write of candlesticks as of old beds, not to say silverware or china. For the collector, there is very little plan or system to be followed, but there are interesting facts to be gathered and charming specimens to be owned, and he will find that old lamps and candlesticks, after all, fall into a class by themselves.

The average collector will doubtless confine his interests to such lighting arrangements as were used in this country from the earliest days up to seventy-five years ago. Within this scope are enough specimens to be obtained to satisfy the collecting instincts of all but the most inveterate connoisseurs.

The earliest and most natural light of the American colonists was the pine-knot, sometimes called candlewood. This gave a fairly brilliant and steady light, but smoke and dropping pitch rendered it far from ideal.

In early days a lamp was introduced among the colonies for burning camphene, a form of spirits of turpentine, but it gained the reputation of being dangerous. One early record (1630) has it: "Though New England has no tallow to make candles of, yet by abundance of fish thereof it can afford oil for lamps." Few oil-lamps were used in the colonies as early as that, however.

The earliest and simplest form of lamp that came into general use in the colonies was the Betty lamp. This was a shallow receptacle of pewter, iron, or brass, round, oval, or triangular in form, two or three inches in diameter, and with a projecting nose an inch or two long. This basin was filled with tallow or grease, and a piece of twisted rag or a rush was placed so that it hung over the nose. This primitive wick, when lighted, absorbed enough of the grease to give a fairly steady light. Most of the Betty lamps had hooks and chains or some other attachment for hanging them from the wall or ceiling. A few were supplied with a hook for cleaning out the grease. The Phœbe lamp was very similar, the name usually being applied to lamps furnished with shallow cups beneath for catching the drippings.

During the latter part of the seventeenth century the use of whale-oil in lamps became fairly common in America, but candlesticks were always considered more elegant. Candle-light is certainly more beautiful than the light of these early lamps, and no Yankee ingenuity could prevent the evil smell of the burning oil.

Ordinary candles were made of mutton tallow and similar substances, but the finer ones were made of the fragrant bayberry. This berry furnishes a wax, pale green in color, and emitting a soft light and a faint, pleasing odor. It is not greasy and does not soften in warm weather. The housewives of the old days took great pride in their bayberry candles, the use of which might well be revived. They are sometimes made for Christmas-tree decoration, but might also be more generally used on the dinner-table.

Candles were made by molding or dipping. For the former process tin or pewter molds were used. Four or six candles could be run in these molds at once—candles that were longer and more shapely than those manufactured by the tedious process of dipping. By the latter method the wick had to be dipped in the melted tallow again and again, cooling between dips. Specimens of these old candle-molds

are still found among collections of Colonial kitchen utensils.

By 1750 whale-oil had become so common that candles were sometimes made of it, though it was generally used in lamps.

In the earliest Colonial days even the simplest candlesticks were rare, and the tallow candles were often placed on candle-beams—simply crossed sticks of wood or pieces of metal with sockets in them. Simple stands were also used, and a sort of wall sconce called a prong or candle-arm.

During the eighteenth and early nineteenth centuries dozens of designs were introduced, and candlesticks were made of almost every conceivable material. In fact, so many different kinds were made that it is practically impossible to classify them. It does not require superior powers of divination, however, to determine when a candlestick is old and beautiful, and that is, after all, our chief concern.

The simple, straight candlesticks of brass, copper, silver, and Sheffield plate deservedly hold first place in popularity. Their chaste, unadorned grace is strictly in keeping with the Colonial style. Cut and molded glass candlesticks, too, possess a charm all their own. Occasionally we find a candlestick of mahogany.

End pieces of a "Paul and Virginia" girandole set owned by the author. Gilt, with glass prisms and marble bases Eighty years old. Worth $35 a set

Old bronze lamp, with "lusters" and glass shades A fine specimen. Worth $150 or $200 a set

Pewter candlesticks are sometimes found in odd shapes. Some of them had bell-shaped bases, with a ledge or shelf for grease just above the bell. Silver candlesticks were comparatively rare in this country in the eighteenth century, partly because most of our ancestors were not wealthy enough to have them, and partly because many preferred the polished brass. Brass candlesticks are still the most popular, and a valuable and interesting collection might be made of these alone.

Besides the ordinary candlesticks there were some that possessed shades or chimneys to protect the flame from the wind. Occasionally wall sconces are to be found, chiefly of brass. Most of these came from London and Paris. Then there were candlesticks of all grades supplied with a slide by which the candle might be raised as it became short. Tin candlesticks of this type were common in New England kitchens until quite recently. China candlesticks are more rare. The beautiful one shown in our illustration is of Leeds ware. They were also made of Wedgwood, and cheap crockery candlesticks were sometimes used.

Among the forms sought for by collectors is a Colonial pattern, dating about 1750, with an oval base. Most of the candlesticks of this period were

in some form of baluster pattern. Nearly all are much more valuable when found in pairs.

Another interesting subject, closely allied to this, but into which I shall not go at present, is the subject of candle accessories. Early in the eighteenth century snuffers were invented, and came into general use. They were used to trim or snuff the candle wicks when the tallow melted away and the flame became yellow and smoky. The usual type, like a pair of scissors with a little box on top, was much used in the late eighteenth and early nineteenth centuries, and is quite familiar. Conical extinguishers were also used, being sometimes attached to the candlestick by a small chain. Little trays were frequently supplied for the snuffers to rest upon.

The girandole or candelabrum was a development or elaboration of the candlestick. A century ago every well-regulated New England parlor had a set of them on the mantel. There were usually three in a set, the middle one holding three candles, and those at the sides one each. Occasionally the centerpiece had five branches.

At first these girandoles were very simple, being usually little more than plain candlesticks supplied with five or six glass prisms. A pair of single pieces of this type are shown in one of our illustrations.

All-glass candlesticks are rare. About ninety years old Worth $35 a pair. Owned by Mrs. Otis H. Luke

Candlestick of Leeds ware, 11 inches high. Worth only $5 for one, but $20 or $25 a pair

These glass ones are not so old as some of brass, but are very rare and valuable.

During the first quarter of the nineteenth century girandoles were made in more elaborate forms, and some of them possess no small artistic merit. All are of peculiar interest to the collector. These were sometimes made of brass, or bronze, or some cheaper alloy, and were gilded. They generally bore figures at the base, representing Washington, Tecumseh, a viking, an American pioneer, Paul and Virginia, etc., and pastoral and idyllic subjects. They were almost invariably made in sets of three, the middle piece holding three candles and the other two one each. They were further ornamented with glass prisms or "lusters," and sometimes stood on marble bases. These girandoles were made in this country—the majority of them as late as 1825—the glass prisms being imported from France, where they could be made more cheaply than in this country.

I have never known any one to make a specialty of collecting these nineteenth-century candelabra, but such a collection would be most interesting from a collector's point of view. There would be certain definite limits within which to work, and the collector might hope for a reasonable degree of com-

pleteness and continuity in such a collection—more than in any other group of old lamps or candlesticks.

Just one word to any who may by chance possess a set of these candelabra. Under no consideration split up the set. If you must part with any of the pieces, let them all go together. Collectors place a far greater value on full sets than on broken ones, and one piece out of three is not worth as much as a single old plain candlestick.

Now as to Colonial lamps. When whale-oil became common, there was a demand for better lamps. Consequently their design and efficiency improved greatly during the eighteenth century. The old round wick was n't good enough, and so a flat wick burner was invented about 1763. One form of the Argand burner is said to have been invented by Thomas Jefferson. The light that these lamps gave was thought very brilliant then, but would look pretty yellow and ghastly beside our modern duplex and center-draft burners. Owners of Colonial lamps who wish to put them to actual use find it desirable to have them fitted with modern burners. This can easily be done without making any change that is easily noticeable.

Many of the Colonial lamps are very graceful in form, and the glass globes are often quaintly beauti-

ful. Most of them are of opaque glass with transparent or semi-transparent patterns. The bodies are made of bronze, glass, china, and other materials, sometimes having marble bases.

Mantel lamps often resembled contemporary candelabra in many respects, being frequently supplied with glass prisms or crystal drops. Some of them were placed out from the standards on arms—both single and double—and were fed from a central reservoir, like the modern student's lamp. Like girandoles, they are frequently found in sets of two or three.

Taller lamps, used generally on the dining-table, were imported chiefly from England and France. Many of them were exceedingly graceful in form. They were often of brass or bronze, coated with water-gilt, and had glass globes and sometimes prisms.

I have attempted little more in this chapter than a brief description of the more common types of lamps and candlesticks. There are other kinds to be met with occasionally, of course, but I believe I have covered the more important classes. As was stated in the beginning, this is not a subject in which we may hope for snug completeness.

I have not attempted to enter the field of Old World lamps and candlesticks, though these are col-

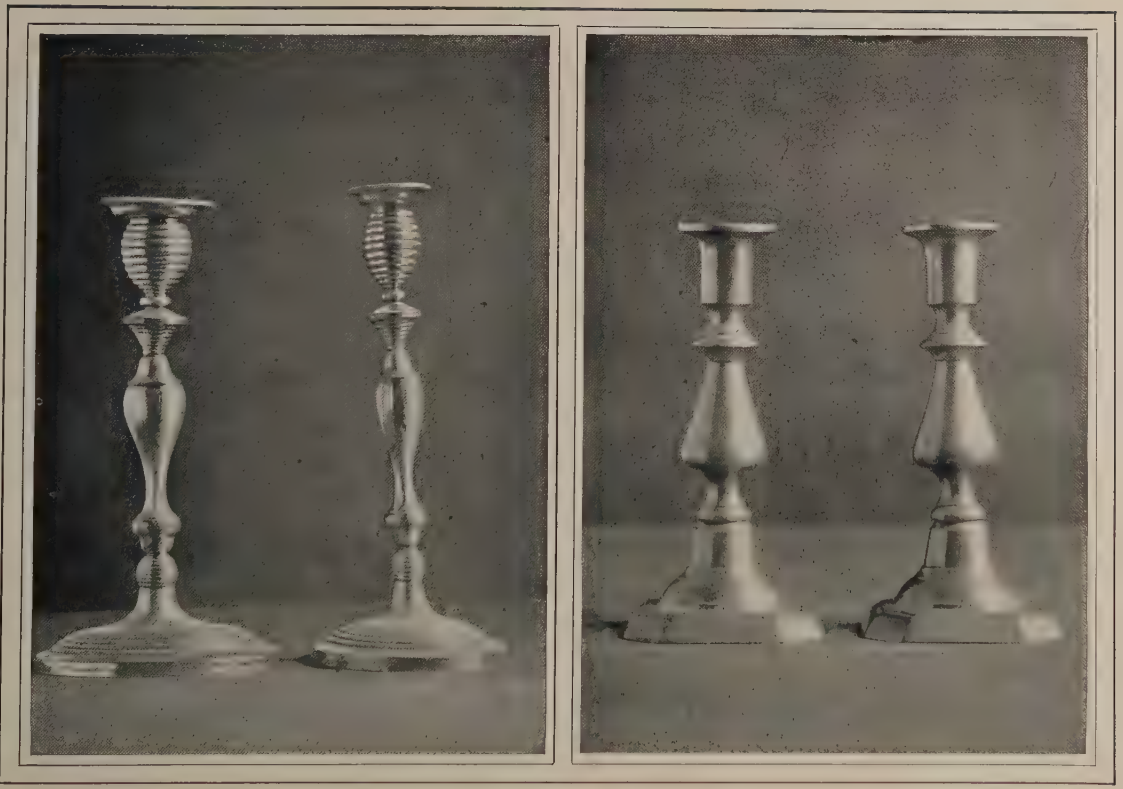
lected to some extent in this country, and I know of two or three devotees who certainly have many good arguments in favor of this form of collecting. Ancient Greek and Roman lamps, and those of an even earlier period, are sometimes found in private collections as well as in museums.

Hebrew candlesticks and their Russian successors of the ecclesiastical type form a field for the collector, of unusual value and interest. French, Italian, and Spanish lamps of a later period are also worthy of study from an artistic standpoint.

These classes of antiques, however, are so largely confined to museums, and their collection proves so difficult and expensive, that I would not recommend it to the average collector. The collecting of American Colonial specimens is less discouraging and more satisfying to the average amateur.

In purchasing old lamps and candlesticks, the chief concern should be for beauty. In general, the simpler, less ornate specimens are better, both for the collector and for the furnishing of the Colonial room.

There is little danger of purchasing a fake, except in the case of simple brass candlesticks. The market is flooded with these, as with many other spurious brass articles. The East Side of New York has become very expert in their manufacture. Some are



Silver candlesticks, oval in shape, 7¾ inches tall. English make
Worth $50 a pair

Brass candlesticks, Colonial baluster pattern 11 inches tall
Worth about $7.50 a pair. Easily counterfeited

good imitations, and worthy of a place on the mantel when genuine pieces are not to be had, but if the purchaser wishes the real thing, he would better be on his guard. If he has studied old candlesticks, he can probably detect signs of recent workmanship on spurious pieces, but the novice cannot be quite sure. If a brass candlestick is offered at a low price, as a bargain, let the buyer beware. These reproductions are treated with acids, rolled in barrels, dented and scratched, but nearly always the expert can find evidences of recent casting; the novice must needs be very wary. It is safe to say, however, that lamps and girandoles are seldom counterfeited.

The estimated values of old lamps and candlesticks vary widely. There is no fixed standard. The figures accompanying the illustrations will give some idea, but they are not unchangeable, nor would they necessarily apply to other pieces similar in appearance. They are prices equivalent to those being asked at present in the best antique shops and may therefore be of some value as a guide.

CHAPTER IX

OLD BLUE STAFFORDSHIRE

"WHY do you collect old china?" I asked a connoisseur in Chinese antiques, after inspecting his marvelous specimens of the Chinese potter's art.

"To me they are old masters," said he; "as much so as paintings. They are works of art and skill. Each piece means the labor and the genius of some little yellow man—centuries ago, perhaps—who put all the soul he had into it. Each is the achievement—perhaps the lifework—of a man; as much so as a cathedral. There is a personality about them that makes me love them, and are they not beautiful?"

They were. But I had in mind a little woman who gloats no less lovingly over a lot of thick earthenware, printed in blue.

"Don't you care for such ware as blue Staffordshire?" I asked.

"A Noble Hunting Party." A 17-inch Staffordshire platter in the quaint Dr. Syntax series by Clews

The famous "Landing of Gen. Lafayette." Showing the old Battery, New York, and Castle Garden, where the Aquarium now stands

"Pie!" said he. "The plates always make me think of pie, and the cups of baked custard. My Chinese vases were never intended for any purpose but to be admired."

Then why did my other acquaintance treasure her domestic old blue? I asked her.

"Well," said she, with a little smile, "I don't know that I can explain it exactly. You see, there were some pieces that my grandmother had when she was married—those over the mantel. Of course I 'm attached to those. Then I got a plate with a picture of the old Pittsfield elm on it. I was born in Pittsfield. Then I saw other pieces, and somehow I wanted them. The blue is very beautiful to me, but I suppose it 's because I 'm a Daughter of the Revolution that I really care for most of them. They all belonged to somebody's grandmother, you know, in the brave old days of buff and blue."

All of which was answer enough for me, but I fancy there are plenty of people to whom it is no answer at all. For after all, china-collecting is simply a hobby, and a hobby is its own justification or no justification at all, just as you choose to look at it.

To read about other people's hobbies is n't particularly interesting, but it is amazing to find how

wide-spread this particular hobby of old-china collecting really is. And the hobby is subdivided. There are collectors of Dutch blue Delft ware, of Limoges, Rouen, and Sèvres, of German, of Indian and Mexican pottery, Scandinavian, Chinese, Roman, Greek, and Egyptian ware, besides the English. And of the English there is the salt-glaze ware, the Worcester, the Crown Derby, the Lowestoft, the beautiful Wedgwood, and the rest. But none of these is so widely collected and so generally treasured in this country as the historical old blue Staffordshire. There 's a reason.

Until much less than a century ago there were no potteries of any consequence in this country, and our grandmothers and great-grandmothers used tableware made in England. With an eye on this growing trade with the young States, certain potters of Staffordshire began decorating dishes with American scenes. The idea "took," and historical and political subjects followed. It is amusing to note to what an extent the lust for trade swallowed up the political animosities of these British potters. I have seen a pitcher bearing a print of the surrender of Cornwallis, an event that even to-day is treated by some British historians as a mere incident of a somewhat unfortunate period.

Many of the scenes on these plates are all the evidence we have of how the old buildings and places looked a hundred years ago. As the pictures were for the most part drawn in this country from the actual models, we may assume that they are fairly trustworthy.

It is the historical character of the old blue, therefore, that accounts chiefly for the interest and value attached to it. Now just what sort of ware is it?

American subjects were first used for decorating tableware in the latter quarter of the eighteenth century, in Liverpool. The patterns were printed on thick, strong, rather coarse earthenware, and the aim was to meet the requirements of the not overstocked American purse. Hence, in quality, this ware cannot compare with Wedgwood and other kinds. Plates were made to sell for from sixpence to a shilling.

The transfer printing process, which had been practised since about 1752 in Worcester, Liverpool, and elsewhere, is rather interesting, and explains the appearance of the patterns on some old pieces. The designs were engraved on copper plates and printed on tissue-paper with a preparation of color mixed with oil. This was transferred from the paper to the ware while wet. A light creasing or

folding of the damp paper, or a slight pulling or slipping, produced little imperfections in the pattern on a considerable proportion of these pieces, and the color is not always uniform in different pieces of the same pattern.

The Staffordshire potteries made use of American portraits, views, and historical subjects on both table- and toilet-ware, but chiefly the former. Various colors were employed—brown, pink, green, plum, etc.—but most of the Staffordshire potters used dark blue almost exclusively up to about 1830.

Now this dark blue is a truly remarkable color, and on it the Staffordshire ware rests its chief claim to beauty. It was not an expensive color to use, it made the patterns stand out strongly, and it served to cover up certain blemishes in the ware. It caught the popular fancy and it paid.

As in the study of old Georgian furniture, one must know something of the makers to understand their wares. Each of the Staffordshire potters had his individual defects and excellences. Nearly all made use of exclusive border patterns, and the maker of a piece of Staffordshire can usually be determined from the border, even when his name or mark does not appear on the back.

Most of these potters, of course, catered to the

Park Theatre, New York, by "R. S. W."

"The Landing of the Pilgrims." Enoch Wood & Sons

English as well as the American trade, and there are English and French scenes and other subjects well worth collecting. But few of these subjects found their way into this country, and the majority of American collectors are not interested in them. In our present consideration we will deal only with American historical subjects and such others as found a ready market in this country—like the Syntax plates. This is what may be termed Anglo-American or Colonial blue ware.

Enoch Wood, who started in business in 1784, was perhaps the first of the Staffordshire potters to see the possibilities in the American market and to print American subjects on his ware. His productions, therefore, while less attractive in some respects than the work of other potters, are much sought after by collectors. Fortunately he made so much of it that it is still possible to obtain pieces. His designs include over forty American views.

Much of Wood's work is in a blue too dark to be clear. His favorite border was a sea-shell pattern, though he used a grape-vine pattern and others to some extent. Most of his dishes bear the name of his firm on the back, or the imprint, "Wood." In 1792 the firm became Enoch Wood & Company, and in 1818 Enoch Wood & Sons.

Wood's ware is not valued as highly as some. Large platters have sold for as high as $100, but are not usually considered worth that. Plates in most of the styles are worth from $10 to $20, according to condition and rarity of pattern.

More sought for than most of Wood's patterns is "The Landing of the Pilgrims." It is in a lighter tone of blue than some of his ware, and the pattern is clear. Plates in good condition are worth from $30 to $40.

Some of Wood's ware was produced in the form of dinner sets. Very few complete sets are intact to-day, and the collector is lucky who can get together half a dozen pieces of the same pattern. A plate showing "Lafayette at the Tomb of Washington," for example, is from such a set, and its value is thus enhanced. It is worth $30 to $35. One such plate sold not long ago for $75. Such extreme prices are occasionally paid by collectors desiring to complete or add to a set.

Wood's cups and saucers are also to be found and are valued at $5 to $15 a pair. The Niagara Falls platter, with typical shell border, fourteen and a half inches long, is valued at $75.

Another one of the first potters to print American views was Andrew Stevenson. He and Ralph Ste-

venson, who is to be spoken of later, both used the imprint "Stevenson." Andrew Stevenson's patterns, most of them drawn by W. G. Wall, are finely executed. The borders are handsome and varied, and the blue is lighter than Wood's. Some collectors consider the Stevenson plates to be the best of the Staffordshire, but in general the Wood pieces are most highly prized.

Andrew Stevenson was succeeded by James and Ralph Clews, who were perhaps the most famous of the Staffordshire potters. Their ware was chiefly in a dark blue, not quite as deep as Wood's.

First there are the "States" plates and platters. In the center is a small scene, supported on either hand by figures representing Justice and Liberty. The former holds a medallion of Washington. The border consists of festoons bearing the names of fifteen States.

Then came the series of "American views," in dark blue, and the "picturesque views," in dark blue and other colors. The border shows flowers and leaves. In the first-named series is one of the most popular of the Clews patterns—"The Landing of Lafayette." It represents Lafayette's arrival at the Battery, New York, on his second visit to this country in 1824. At the right of the picture is the old

Castle Garden Fort, with the foot-bridge leading to it, crossing water since filled in.

There are three series of patterns by Clews which, while not historical, find a place in American collections because of their great popularity in this country, as well as in England, when they first appeared. They are "The Three Tours of Dr. Syntax," from drawings by Rowlandson, the "Don Quixote" series, and a set of pictures by Sir David Wilkie, the famous Scotch artist. All are quaintly humorous and well executed. The color is the same dark blue, and the borders are floral and rococo designs.

Different values are attached to the various Clews patterns. Most of them command good prices, though plates in some of the patterns may be bought as cheaply as $10. States plates are worth from $15 to $25; a States platter in good condition is worth from $35 to $45. Syntax plates bring good prices, occasionally from $35 to $45 apiece.

The Syntax platter illustrated herewith is one of the rare ones of the series. Though cracked, it is considered a valuable piece, and if it were in good condition it would be hard to buy it for less than $150 or $200. The picture is called "A Noble Hunting Party." The plate showing "Dr. Syntax Painting a Portrait" is valued by the owner at $35.

"Playing at Draughts." One of the Wilkie designs by Clews

One of the famous States plates by Clews

The Wilkie plates bear an interesting border, chiefly of passion-flowers. The one illustrated is worth from $18 to $25. Don Quixote plates are somewhat less in demand in this country and may be bought for $10 or $15. "The Landing of Lafayette" platters are worth from $20 to $50, according to size and condition; plates from $4 to $10. The latter are comparatively common.

Clews pitchers are highly prized by those who own them. The Lafayette pitcher is valued at $65 or $70.

John Ridgway established a pottery at Hanley in 1794, which was in existence well into the nineteenth century and which was destined to produce some of the most delightful of the old blue Staffordshire patterns. The business later became known as Ridgway & Sons, and, in 1817, as J. & W. Ridgway. Among their products was a series of twenty or more views of buildings, called "Beauties of America." The printing was finely done, and the blue was clear and not as heavy as Wood's. The border design for the series is a regular pattern of rose-leaf medallions.

Plates in this series may be obtained for comparatively small sums, though some of the subjects are rare. A 19-inch platter with a view of the old Pennsylvania Hospital, Philadelphia, is worth $50.

The tureen shown in one of the illustrations is a handsome piece, belonging to a dinner-set. With its tray it is valued at $100. The building shown is the Boston Almshouse.

John Ridgway and William Ridgway & Company later made series of interesting dishes, but they were not in the old blue.

Joseph Stubbs manufactured for the American market from 1790 to 1829. His patterns were not numerous and are held in high esteem for the quality of their color, design, and finish. The blue is deep and rich, and the border design is a handsome combination of scrolls and flowers, broken into sections by eagles with half-spread wings.

Stubbs's best-known pattern is the Boston State House. The plates in this pattern are of average value, but the platters come somewhat higher. Sixteen-inch platters have changed hands for from $50 to $60. An 18-inch Stubbs platter showing the Upper Ferry Bridge over the Schuylkill is worth about $50.

Another well-known name is Stevenson. Plates marked "Stevenson" may be the work of either Ralph or Andrew, but the former stamped some of his work "R. S." and. "Ralph Stevenson." There are about twenty-five American views with the latter

mark, bearing a border of vine leaves. "The Battle of Bunker Hill" is a subject especially sought for. The Stevenson plate showing the Capitol at Washington is valued at $45 or $50. It is stamped "R. S." and is one of a series of seven or eight patterns in dark blue. Platters of this series have brought as high as from $75 to $125, according to size and condition.

Among the best-drawn designs of American subjects were those produced by a firm who stamped their ware "R. S. W." or "R. S. & W." These pieces have been attributed to Ridgway, Son & Wear and to R. Stevenson & Williams. Consensus of opinion favors the latter theory. The designs are in dark blue, and the border pattern is an artistic wreath of oak leaves and acorns. These pieces are found not infrequently. The plate showing the Park Theater, New York, is valued by the owner at $40.

Another maker of dark-blue ware was Thomas Mayer. His best-known work is a series of plates and platters bearing the coats of arms of the various States, in a border of trumpet-flowers. These are not easy pieces to find. An 18-inch Pennsylvania platter is owned by a collector who has refused $100 for it. Cracked plates have brought as high as $15.

A perfect Rhode Island plate cannot be had for less than $35, and the South Carolina plate here illustrated is valued at $40. The record price is $250, paid for an Ohio State platter.

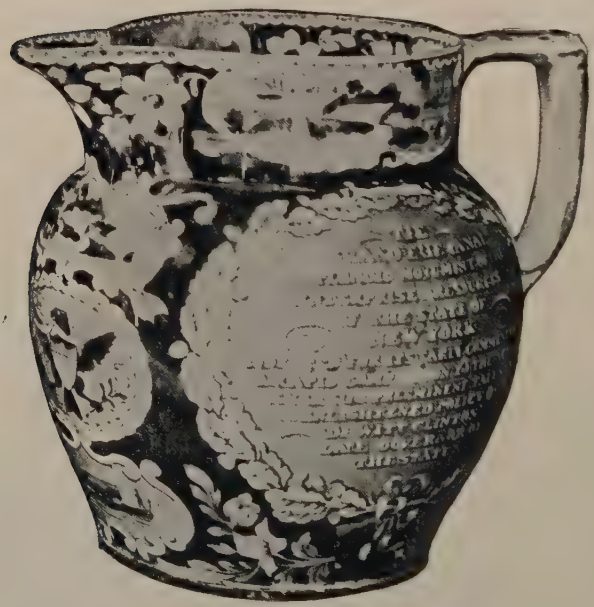
Names of minor importance which are found on old blue ware are Adams, Rogers, Phillips, and others, and there are some excellent dark-blue patterns which are not marked at all, which are unquestionably genuine Staffordshire. There is a theory that political feeling about 1812 caused the potters to issue their American dishes anonymously, but this is doubtful.

In addition to the American views, there are Staffordshire portrait pieces, of Washington, Franklin, Lafayette, etc., of which some collectors prefer to make a specialty.

Most of the unmarked Staffordshire crockery, however, belongs to the period after 1825, when the blue became lighter and the designs deteriorated. The best work then began to be done in brown and other colors.

No treatise on old china would be complete without mention of the inevitable willow pattern. First brought out by Thomas Turner at Caughley, it was copied by almost every potter in Staffordshire. The pattern gained a popularity about as enviable as that of "Annie Rooney" and "Dan McGinty." It has

The Boston Almshouse. A rare Staffordshire tureen in the "Beauties of America" series by J. & W. Ridgway



Pitcher matching the famous Utica plates. Celebrates the opening of the Erie Canal. Maker unknown

been much sought after and much counterfeited, until intelligent collectors have come to regard it with indifference little short of contempt.

As produced by some of the makers it is a beautiful design—probably Chinese in origin—and it is a pity that it was so overdone. It is very seldom that a piece of it is discovered that will bring over $3, though much higher prices have been paid by persons who have attached a false value to it.

People who know nothing of the beauties of the true old blue still cling to the notion that the willow pattern is the *sine qua non* of every well-regulated household, and there is no pattern so widely or profitably reproduced. Good, honest reproductions may be had at retail for fifty cents, and not long ago I saw the window of a "5 and 10 cent store" full of willow plates in any shade of blue desired. The clerk told me they sold like hot cakes at ten cents each. I learned afterward that the manufacturer turned them out by the car-load at seventy-two cents a dozen.

How widely is Staffordshire china counterfeited? That is a question that I put to a dozen authorities and to which I received as many different answers, from "Scarcely at all" to "The shops are full of fakes." I have come to believe that the real answer

lies midway between these two. It would not pay, of course, to counterfeit the more common sorts. There is less money in it than in faking antique furniture. I am told that a lot of spurious Staffordshire comes from Baltimore, but I have found no evidence to prove it. Yet it is certain that the counterfeiting is done, and it is well for the collector to be on his guard, not only against peddlers, auctions, and small antique shops, but even against the honest New England farmer, who manages to sell off the family heirlooms to a different set of summer boarders every year. Where does he get them?

Before considering this subject of counterfeiting, let me first speak of the business of honest reproductions and tell the story of a fake antique that I recently saw.

As in furniture, the manufacture of reproductions, as such, with no intent to deceive, is a perfectly legitimate business, provided the stamp of the potter is not forged, of which more anon. No one could object to the manufacture and sale of ten-cent willow plates on legal or moral grounds.

Right in the heart of old Staffordshire a modern manufacturing firm is to-day making very high-class reproductions for the American trade. Their ware is new in appearance, but the patterns are exactly

copied, and they have come as nearly as possible to the right color. In the line are some thirty Wood and Clews patterns. Plates sell for fifty cents apiece, and for every-day use are not without merit.

An acquaintance in the importing house which carries this line showed me an old-looking plate one day. It was Wood's "Battle of Bunker Hill" design, in his grape-vine border. The glaze was scratched as with a knife, and the color of the body was yellowish like that of century-old ware.

"I have several times been offered $20 for this plate," said he, "by men who call themselves connoisseurs. But it 's a fake. See here."

He took from a drawer one of the modern reproductions of the same pattern.

"It is one of these, fixed up."

"How was it done?" I asked, noting the scratches and the difference in color.

"The scratches were made with a small emery-wheel," he replied. "This broke the glaze so that the ware could be yellowed and 'antiqued' by means of a salt bath and boiling in fat. Pretty clever, is n't it?"

It certainly was.

"I 'm not surprised that it has deceived people," said I.

"Still, it 's far from a perfect fake," he went on. "If it had been a rare pattern on a large platter, it would have paid to take more pains. You will notice that, in the hollow near the inside of the border, the glaze and color are still fresh and new-looking. And the scratches, too, are evidently artificial, as you can see if you have ever examined the knife-marks on old plates. They are too few, too coarse, and run too much in the same direction. But all this might have been due to chance, and the plate might be called genuine, were it not for the lack of the trade-mark on the back."

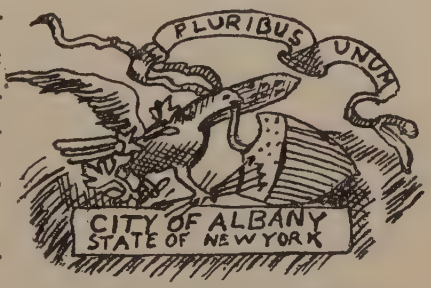
He turned the plate over. The familiar circular mark of Enoch Wood & Sons or the little Wood imprint was not there, only the name of the subject, "The Battle of Bunker Hill," and the date of the battle.

And that is the principal safeguard. For while some of the Staffordshire ware by unknown makers bears no trade-mark, the most valuable pieces, which are most frequently counterfeited, were all made by potters who used a mark. And these marks are seldom, if ever, copied. That would be a penal offense, punishable by fine or imprisonment, or both, and few fakers are bold enough to risk it.

It therefore becomes well worth while to study

the marks and imprints of the Staffordshire potters. Armed with this knowledge, you will seldom be deceived. The best way is to examine the marks on the specimens in some good public or private collection. No book that I have seen contains all of them. The English books, like that of William Chaffers—which are, on the whole, thorough and trustworthy—are especially likely to slight those marks which were used chiefly on the ware made for the American market.

I am able to present herewith all the more important of these Staffordshire marks. I traced them directly from plates and platters in the collection from which these photographs were taken. All are actual size, and I made no attempt to relieve them of their crude appearance. There are a few others not given, which are either very similar to these, or else very rare. There is one, for instance, of A. Stevenson and one of Ralph Stevenson & Williams, which are very seldom seen. Some of the potters used secondary



Blue mark often used by Wood in addition to his imprint

marks on special series, in addition to their regular marks or imprints.

One of the less common marks of Wood. This was found on "The Landing of the Pilgrims" plate

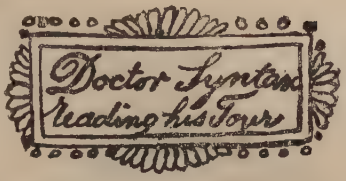
The marks are printed on blue on the back of the plate, either on the margin or in the center. Often they are very imperfect and crudely printed, but they can always be deciphered by one familiar with them. What I have termed imprints are impressions of a die, sunk in the ware, and not colored.

Wood used two imprints, one or the other of which

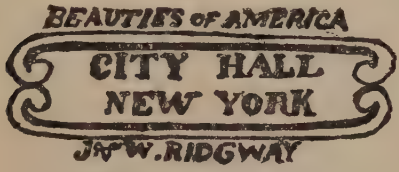
Impress marks usually employed by Wood and Clews. All the other marks shown herewith are blue prints

is found on almost every piece of his ware. One of them is simply the word WOOD, printed small. The other is the circular imprint shown in the illustration.

Occasionally imprints are found showing the eagle and lettering without the circle. In addition to his imprint, Wood occasionally used blue marks with different series, chiefly an eagle with the subject below. The mark bearing "Enoch Wood & Sons, Burslem," in the ribbon, with leaves, is one of the less common marks, and is found, without an imprint, on "The Landing of the Pilgrims" plate.

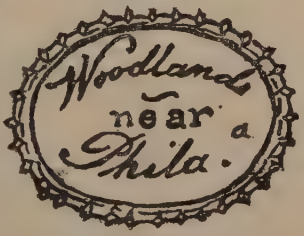


Special mark used by Clews on the Syntax series, with his imprint



This mark, varying in size, is always found on the "Beauties of America"

J. & R. Clews also used an imprint on almost all their ware. It shows a crown within a circle, with lettering. Once in a great while an authentic Clews plate is found with no mark. On the Syntax pieces a blue mark appears in addition to the imprint, giving the subject of the picture in script. Usually, however, no blue mark was used on Clews ware.



Stubbs ware is known by the border and this mark

A. Stevenson used a circular imprint with a crown, from which the Clews imprint was adapted. There is no difference except in the name. He also used the single impressed word STEVENSON.

Crude mark used by Ralph Stevenson. Earlier he used an imprint

J. & W. Ridgway always used the mark here shown, on their "Beauties of America" series, with the subject of the picture in the middle. This is the plate size. The mark on platters is much larger.

Stubbs used no imprint, and his mark seldom bears his name. His work is known by his borders and by his peculiar trade-mark. It shows the name of the picture in script, inclosed in an oval border.

Ralph Stevenson's earlier work is impressed STEVENSON. He also had a blue mark on which appears the subject and "R. S."

Mark used by R. Stevenson & Williams on their American views

R. Stevenson & Williams also used a blue mark,

giving the subject and the firm initials. This appears on their American views with the oak leaf and acorn border.

Mayer's coat-of-arms plates bear a circular imprint and a printed blue eagle. The imprint is very much like Wood's. The eagle in the circle faces to the right, and the lettering reads, "T. Mayer, Stoke," with "Staffordshire" below, and "Warranted" in place of "Semi-china." His printed mark is one of the largest used.

Large, crude mark used by Thomas Mayer, in addition to his imprint, on the coat-of-arms plates

Rogers used the imprint ROGERS, and Adams had a circular one similar to Wood's and Mayer's, bearing his name.

I believe that nine tenths of the counterfeited an-

tiques are not made deliberately at a factory, as faked furniture is, but are honest reproductions, purchased for fifty cents each, "antiqued" by boiling in fat, scratching, etc., and sold for about $20 each. This provides a nice little profit. But in each case the old Staffordshire trade-mark is lacking. Of course the modern manufacturer's mark is erased, if he has used one, and signs of such erasing should cause suspicion. To be posted on the modern lines of Staffordshire reproductions, with their marks and peculiarities, would also help.

There are three other points to be understood which will aid the collector in avoiding spurious pieces: weight, color, and stilt-marks. It is seldom that all three are successfully imitated in counterfeit pieces, though occasionally they are.

Staffordshire ware, for its thickness, is lighter in weight than most modern ware. This difference in weight can be detected only by direct comparison, long experience, or natural knack.

Hunting for stilt-marks on old china is often good fun in itself. Almost every old piece of flat-ware—i.e., plates, platters, saucers, etc.—shows three little rough spots, more or less clearly marked, on both sides, usually in the margin. These spots were made in the firing, by the cockspurs or stilts—little tripods

used between the plates in piling them up in the kiln. The three points where the cockspur touched the plate caused a defect in the glaze.

Unfortunately, stilt-marks are not as sure a guaranty of authenticity as some collectors have supposed, for they are not only easy to imitate, but they are sometimes imperceptible on the old Staffordshire. Furthermore, they appear very frequently on modern tableware of the cheaper sort, and so are no sign of antiquity. On the Staffordshire reproductions just mentioned, however, they do not appear, so this point has some value.

Experts will tell you that the only way to be sure of your ground in buying old china is to hire an expert to go with you. Probably that is good advice, but it is somewhat expensive, and I have yet to learn of an absolutely infallible expert. I have a notion that some of the very cleverest and wisest "connoisseurs" are in the counterfeiting business, as it is the most profitable way in which to utilize their knowledge and skill. Experts claim to be able to distinguish and classify china and porcelain by a deft and educated touch, as the experienced bank teller spots the counterfeit bill. I believe this to be so in the case of old Chinese and other ware with striking peculiarities. But I have always had a suspicion

that old Staffordshire must feel just the same to the cultured fingers of the expert as any other species of well-used pie-plates and meat-platters.

The best way to do is to make a study of the subject for yourself. Don't buy of peddlers, and be wary of most auctions and shops that you don't know anything about. Don't buy from photographs. Insist on examining the goods in your own hands. Look out for skilfully mended cracks that lessen the value of any piece; knock it with your knuckle. Remember always that an appearance of age signifies nothing; it is easily simulated, and some very old plates have been kept fresh and new-looking. Never forget to look for the imprint or trade-mark.

The best way to collect old Staffordshire is to go hunting for it among the backwater towns of New York, New England, and Pennsylvania. There treasures still exist, though you need not expect to get them for a song, and if you are too eager you may find yourself cheated in the end.

It is also perfectly safe to buy of reputable dealers, provided you take certain precautions. For while there is undoubtedly a lot of fake china around in the shops, few dealers find it profitable to imperil their business standing by selling it as genuine. If in doubt, insist that the dealer sign his name to a

statement that the piece in question is genuine old Staffordshire to the best of his knowledge and belief, and the work of Clews, Wood, Ridgway, etc. That is a certain check.

The chief drawback in purchasing at antique shops is the high price generally asked. Dealers are pretty sure to ask a price equal to the highest estimated value, while you might never be able to sell for half that. And I should here mention the fact that the values I have attached to the pieces illustrated in this chapter are these same top-notch values. You may well consider your china worth that, but it is doubtful if you could get much more than half these prices at auction, and with experience you will learn how to buy for less.

At the same time it is only fair to say that the beginner may fare still worse on a china hunt in the country, and perhaps it is safer and even cheaper, in the long run, to pay a reliable dealer a reasonable price for what he guarantees as genuine. There are times when one can pick up bargains in the country, but frequently, nowadays, people having these old pieces of Staffordshire hold them at ridiculous prices, asking $40 or $50 for a State plate simply because they have heard of a platter with a coat of arms bringing $100 or more.

In collecting, the novice will do well to restrict himself or herself at the outset to some particular line. Let it be American scenes in old blue. Or, to narrow it even further, the views of a single State or city. Or you may go in for a single maker's wares. It is the completeness rather than the size of a collection that makes it valuable. A complete set of the Mayer coat-of-arms plates, for example, all in the same size, would be of almost inestimable worth.

And when you have your collection started, don't hide it away in a closet. Hang the finest pieces on the wall. Little brass hangers cost from fifteen to fifty cents each, or you can make them out of picture hooks and wire. If you have a dining-room furnished in the Colonial style, you could find no more appropriate ornaments for wall, mantel, or plate-rail than pieces of rich blue Anglo-American Staffordshire. Or have a corner cupboard built, with Colonial glass doors, and keep your china there, as your grandmother did in the old poke-bonnet days.

CHAPTER X

THE BEAUTIFUL POTTERY OF WEDGWOOD

I THINK I have never met a man or a woman with soul so dead as not to feel something of the charm and beauty of old Wedgwood. The modern product by that name is beautiful, but the old ware—the work of the original Josiah Wedgwood—surpasses it, and there is apparent an increasing interest in it among amateur American antiquarians. Those of our American forefathers and foremothers who owned some of it were indeed fortunate. They possessed the best that was to be had. And those of us who have inherited a piece or two are even more fortunate.

The story of this greatest of English potters is inspiring, and his product was unquestionably the finest that England has ever produced, in workmanship, design, material, and color. When Josiah Wedgwood started in the potter's trade, most of the

tables of the middle classes in England bore only crude clay dishes, pewter, and woodenware. Salt-glaze ware was too costly, and it remained for Wedgwood to provide those tables with good ware, perfect in form and material, at a low cost. But he did far more than this. In his finer ware he created works of art that are still the envy of sincere craftsmen. The collection of old Wedgwood, therefore, is a collection not only of antiques, but of true works of art, that no changes in fads or fashions can ever render less valuable to the connoisseur.

In the present chapter I shall consider only the so-called old Wedgwood—the work of Josiah Wedgwood the elder, made in the last half of the eighteenth century. Wedgwood pottery is still being made in England by the original Wedgwood's successors, and much of the early nineteenth-century pottery from that house is not only excellent, but, in the common acceptation of the term, antique. To keep the chapter within reasonable bounds, however, I shall consider only the old Wedgwood.

To start with a fairly clear conception of what Wedgwood pottery is, I will divide it roughly into four classes: first, cream-colored or queen's-ware; second, black basalt; third, variegated and terra-cotta ware; fourth, jasper-ware. Of these the basalt

and the jasper are best known and most sought after by collectors. In fact, I find that the term Wedgwood is often used synonymously with jasper by the uninitiated. There were a few other products of the Wedgwood factories, but these were the most important.

Another general statement may help to classify Wedgwood ware. With one unimportant exception, he made no porcelain.

Before describing these various types of pottery, a brief sketch of the potter's life is almost essential to the proper understanding of his work and the dating of his products. It was the life of a man of genius in art, an earnest man of interesting personality and sterling character, a man of intellect, patience, perseverance, courage, and high ideals. No brief sketch can do him justice; I must leave that to his biographers, Eliza Meteyard, Arthur H. Church, Frederick Rathbone, and others, whose works are generally available.

Josiah Wedgwood came from a family of potters. He was born in Burslem, Staffordshire, England, in 1730. When nine years old he left school and went to work in his brother's pottery. In 1744 he became apprenticed to his brother Thomas. In 1752 he formed a partnership with Thomas Alders and John

Harrison, and in 1754 with Thomas Wheildon, a famous potter at Fenton. They made pottery of good quality and form, now very rare.

In 1758 he started business alone in a small way at Stoke, and in 1759 returned to Burslem. He leased the Ivy House Works, and enlarged them. Here he improved the cheap cream-colored ware of that day, aiming at both artistic and mechanical perfection. All through his life he gave personal attention to details and was an incessant worker in spite of ill health and many setbacks.

In 1761 he started the Black Works at Burslem for the manufacture of black basalt, and in 1763 leased the Brick House or Bell House Works in Burslem. These three factories he managed continuously until his final removal to Etruria in 1773. In 1764 he married.

In 1768 Wedgwood took as a partner Thomas Bentley, a literary man with artistic tastes, who helped him materially in advancing the ornamental end of the business. Bentley remained a large part of the time in London, pushing the sale of the ware.

In 1769 Wedgwood & Bentley built the large works at Etruria, a mile north of Stoke-on-Trent. It was here that the finest of the Wedgwood pottery was made, many special orders being executed for

European royal families and other notable persons. It was the largest and best pottery works ever established in England up to that time. Here Wedgwood built a mansion for himself and a model village for his workmen.

In 1773 he invented the jasper-ware, perfecting it before 1787. During this period Wedgwood also attached to his works several famous designers, including John Flaxman, an artist of rare Classic taste, whose work is now highly prized by connoisseurs.

Bentley died in 1780, and Wedgwood ran the factories alone until 1790, when he took into partnership his three sons, Josiah, John, and Thomas. In 1793 his nephew, Thomas Byerley, was also taken in, and the firm became Wedgwood, Sons & Byerley.

Josiah Wedgwood, the elder, died January 3, 1795, and, though the works went on after his death, his personal supervision and inspiration could never be replaced. With his death the production of old Wedgwood, as the connoisseur knows it, ceased.

Now as to the Wedgwood wares. In 1754 Wedgwood invented a green glaze that enjoyed some popularity, but the improved cream-colored ware was the earliest that is still extant in any considerable quantity. This ware was light and durable,

similar to Leeds ware in appearance, but superior to it in biscuit, glaze, color, and form. Several tones and hues were employed, ranging from pale cream to deep straw, saffron, and sulphur yellow. It is always clear and even in tone, forming a good background for decoration. At first it was plain; later it was decorated in various ways—colored lines, marbled in gold, or decorated with flower, fruit, vine, shell, or Etruscan borders in blue, red, green, black, and brown. Gilt appeared occasionally on pieces made from 1763 to 1765. The color was painted on by hand, at first merely on the surface and later burned in. At first the decorated pieces were rather too expensive, so that later the outlines were printed and the color filled in by hand, but the work was always careful and accurate.

In 1761 Wedgwood presented a breakfast set of this cream-colored ware to Queen Charlotte, and was made Potter to her Majesty in consequence. This increased the popularity of the ware materially, and it became known as queen's-ware, the name commonly given to it by collectors to-day.

As early as 1761 Wedgwood was making excellent tea- and dinner-sets in queen's-ware that sold as cheaply as £4 for 146 pieces at wholesale. Many of his decorated services were much more costly,

however. Basketwork dishes were common, and vases of good form with Etruscan borders. The pierced and embossed work was always done with minute perfection, which distinguishes it from Leeds and other wares.

Wedgwood invented many new dishes for his table-services, and made also flower-pots, bulb-pots, and "bough-pots." Serpent, goat's-head, satyr, and dolphin handles and festoons are noteworthy features. While the queen's-ware cannot compare with basalt and jasper for artistic beauty, there is a charm about the look and the "feel" of it that endears it to the hearts of Wedgwood enthusiasts.

In 1767 Wedgwood turned his attention to the manufacture of black basalt or Egyptian black ware. This had already been made in a crude form in Staffordshire, but Wedgwood brought it to a high degree of perfection. It is so hard that it will strike fire with steel, and yet is smooth and velvety in appearance and to the touch. Bits of it are still used as touchstones by jewelers. In texture it is perfect, fine in grain and rich in its soft blackness—probably the most solid pottery ever produced. The real Wedgwood basalt never shows waviness or crazing. It proved to be a splendid ware, not only in plain black, as in most of the tea-sets, but for seals, in-

taglios, busts, statuettes, plaques, medallions, and as a background for bas-reliefs and encaustic painting.

Some of the basalt tea- and coffee-sets were painted in colors, but these are not generally as fine as the plain black ones. The latter were usually decorated with raised work in flutings, basket effects, and relief figures, generally Classic in form. This relief work is perfect in its minutest details, even under a magnifying-glass. The edges of the raised figures were often slightly undercut to give an absolutely sharp relief.

The finest basalt, however, is found in the vases. The first basalt vases were made in 1768. Up to 1780 they were rather simply decorated. At first they were plain, smooth black. In 1769 festoons in white were applied occasionally. From 1769 to 1786 the ornamentation consisted chiefly in black relief—flutings, strap-work, borders, festoons, Classic figures, etc., with handles in the form of masks, dolphins, goats' heads, satyrs, etc.

It is interesting to note the Classic forms and motifs used in pottery of this period, in that this was the age of Classic decorations in architecture and furniture, generally known as the Adam period, which ran from 1760 to 1790. Rams' heads and

Plain white Wedgwood teapot owned by Mrs. Page, Newburyport, Massachusetts
Its beauty lies in its form

Tureen in decorated queen's-ware. Owned by Mrs. F. H. Bosworth
New York

feet, and satyrs, were frequently, almost generally, used as ornaments on furniture at this period.

This class of vases formed a considerable proportion of the output of Wedgwood & Bentley. About 1776 more elaborate and beautiful figures in bas-relief were applied, many of them of rare Classic charm, like Flaxman's "Dancing Hours." The surface was less highly polished during this later period, and these vases are considered superior even to the more striking jasper-ware by many connoisseurs. From 1780 to 1795 painted basalt vases were made in imitation of antique Greek and Etruscan painted vases and other vessels.

In basalt were also made ewers for water and wine, mugs, inkstands, salt-cellars, flower-pots, and other practical articles, as well as medallions, plaques, and portrait cameos. These last will be considered more at length later.

The jasper-ware was Wedgwood's own invention. It received his closest personal attention, and some of his finest pieces were made in it. It is best described in his own words as "a white porcelain bisque of exquisite beauty and delicacy, possessing the quality of receiving color throughout its whole substance. This renders it particularly fit for cameos, portraits, and all subjects in bas-relief, as

the ground may be made of any color throughout and the raised figures in pure white." It included in its composition barium, clay, and finely ground flint, and in its natural color was a peculiar dense, opaque white, varying from chalk-white to ivory.

It is hard to say whether the chief charm of jasper-ware lies in its color, its form, or the beauty and perfection of the ornamentation. Certainly the colorings are superb. Many colors were employed—mostly delicate tints—the light blue perhaps being the most popular and best known. There were at least five tones and hues of blue derived from cobalt, six tones of green, three tones of red, from orange to terra-cotta, lilac, rose, plum, chocolate, buff, brown, canary-yellow, black, and four distinct whites. White was usually employed in relief on one of these colors, and sometimes with a combination of two other colors. Occasionally two colors were employed without white, such as olive-green on buff.

There were two ways of coloring the jasper—coloring throughout and coloring simply the surface by dipping. The latter method was invented in 1777 and made possible several new effects. The majority of the ware, however, is colored throughout.

Previous to 1781 the jasper-ware had been used almost exclusively for plaques and cameos. Then

Excellent Wedgwood teapot of black basalt, with relief decorations. Owned by Mrs. Bosworth

Wedgwood basket effects in white and blue. Owned by Mr. Frank Brown

Wedgwood turned his attention to vases, adapting the forms largely from the antique. They were made in various sizes, chiefly in one color with white reliefs. Many were ornamented in Classic figures by Flaxman. To these jasper vases Wedgwood owes much of his reputation as a consummate artist and craftsman.

The well-known incident of the Portland vase may be worthy of mention at this point. In 1787 Wedgwood made fifty copies of the famous antique Barberini vase, owned by the Duke of Portland. This vase was a wonderful example of the highest type of Classic art, and Wedgwood's copies nearly surpassed the original. They were made in black and blue, with white reliefs. It is said that about twenty of the original fifty copies are extant in museums and private collections, chiefly in England, but the authenticity of some of them is disputed.

After 1780 many articles were made in jasper-ware: tea- and coffee-sets, including cups and saucers, bowls and sugar-basins, tea- and coffee-pots, cream-pitchers and trays; plaques, medallions, and cameos; scent-bottles, match-pots, a few pipe-bowls and hookahs, candlesticks, pedestals for statuettes and busts, pots for growing bulbs and flowering plants, and a

remarkable set of chessmen designed by Flaxman in 1785.

While less remarkable than the basalt or the jasper, the variegated ware manufactured by Wedgwood & Bentley is not without interest for the collector. Agate effects were produced by different-colored clays, and cream-colored earthenware was colored on the surface and glazed to represent porphyry, granite, Egyptian pebble, etc.

A number of vases and bulb- and flower-pots were made in these effects and in terra-cotta, likewise a few lamps and candelabra. A white porcelain biscuit, with smooth and wax-like surface, was also made, but only a few pieces of it are in existence. Some enameled ware was also turned out, but this is neither as distinctive nor as beautiful as the painted basalt.

The subject of cameos, medallions, etc., deserves a paragraph to itself. Some of Wedgwood's most decorative and most minutely perfect work was done in this class of pottery. At first these were in cream-colored relief, with the ground stained. Then medallions, miniature portraits, intaglios, medals, etc., were made in black basalt. A few of these were flat, with a Classic figure painted in encaustic, but most of them were in black bas-relief. The invention of

the jasper body enabled Wedgwood to produce white cameo reliefs on a colored ground in beautiful combinations. The relief was molded separately and so carefully applied that these cameos are often flawless under a magnifying-glass. Classic figures were used, and also portraits of royalties and other personages. There were several classes of these portrait cameos, some in basalt and others in jasper—chiefly blue and white. Medallion portraits were often set in silver and ranged from ring size to three inches in diameter. The commonest size was $2 \times 1\frac{1}{4}$ inches, in oval form. The Classic medallions were also made in small sizes for jewels, and in larger sizes for framing or for mounting on furniture or mantels. Plaques were made for this purpose in sizes ranging from 9×6 inches to $27\frac{1}{2} \times 8\frac{1}{2}$ inches.

Practically every piece of genuine old Wedgwood bears the potter's name in one form or another. A few trial pieces, often imperfect, left the factory unmarked, but most unmarked pieces may be set down as imitations. These marks were impressed in the clay before firing, and are usually clean-cut and easily deciphered, though on the backs of the smaller medallions and on other small pieces the mark is sometimes so small as almost to require a magnifying-glass. Workmen's marks—usually a

single letter or number scratched or impressed—sometimes appear, but always in connection with the regular Wedgwood marks. These marks are rare, however, as Wedgwood wished only his own mark to appear. Other marks, with a few exceptions, were used chiefly after the elder Wedgwood's death in 1795.

Prior to 1768, on the queen's-ware, the single name WEDGWOOD appeared in fairly large capitals. About 1768 to 1769 the name was used in four different sizes of type. From 1769 to 1780 the firm name Wedgwood & Bentley appeared. The two names, one above the other, were used in four sizes. The names were also used in raised letters in a circular impressed mark, usually a little over an inch in diameter, the word Etruria being added on the later basalt, Etruscan, and variegated vases. On the small basalt intaglios the initials W. & B. were sometimes used.

After Bentley's death the single name Wedgwood was used again in six different sizes. Since 1795 other marks have occasionally been added, but often the mark is so similar to the old ones that the classification of a piece as old Wedgwood must depend on the style and other distinguishing features.

The senses of touch and sight are both called into

Pitcher and tumbler in Wedgwood's blue-and-white jasper-ware. The design is Flaxman's famous "Dancing Hours"

play by the expert, and an almost indescribable air of lightness, and perfection of form and finish, are the criterion, as well as smoothness of the ground, in both the jasper and the basalt. The novice can hardly hope to determine the genuineness of a piece unaided, but a fairly good working knowledge of the ware can be gained with a little practice. One Wedgwood enthusiast of my acquaintance carries a small Wedgwood bell-pull with her when she goes Wedgwood hunting, as a sort of model to compare in "feel" with a doubtful piece.

As to color, that, too, must be studied, for it is not always uniform in the old pieces, and has been cleverly imitated. But there is a peculiar tone of blue in the genuine ware seldom found in the counterfeits. The old color was made from mineral or vegetable elements; modern fakers mostly use aniline.

Wedgwood had many contemporaneous imitators of whom the collector must needs beware. Some of them made pottery well worth treasuring, but it is not old Wedgwood. The queen's-ware was widely copied, but the material and workmanship are neither of them as fine in the imitations. Basalt, too, was usually quite noticeably inferior. John Turner, from 1762 to 1786, made a good blue-and-white

jasper, but its appearance is harder than that of the Wedgwood, and the blue less delicate and usually greenish or purplish. Some of the Turner pieces rank with the best Wedgwood, however. William Adams also made an excellent blue-and-white jasperware that is highly prized by some collectors, but the differences in color become apparent after a little study. Another imitator of some importance was Spode.

Seals, ring intaglios, and portrait medallions were also made by imitators of Wedgwood, but their workmanship can seldom compare with his, and they usually fall short in cleanness of design, surface finish, and color. Blue-and-white cameos, similar to jasper, were made at Sèvres and Paris, but their coloring and general appearance are inferior to Wedgwood's.

It goes without saying that spurious Wedgwood is made by modern fakers. The less reliable shops are full of it. But the careful collector need not be deceived by it. The fakers are not as clever with basalt and jasper as they are with brass and mahogany. In fact, genuine old Wedgwood is so seldom found at large in these days that the antique shop which carries a large supply of it is at once open to suspicion. One of the largest and most reliable

An example of Wedgwood granite ware

Black candlestick, enameled in colors, 5¼ inches high

Classic Wedgwood medallion in dull black basalt, painted in encaustic, 6½ x 4½ inches. Mrs. Bosworth's collection

establishments in New York had not a single piece of Wedgwood in stock when I called a short time ago.

It can easily be seen, therefore, that genuine old Wedgwood is rare, and the money value of authentic pieces is high. Because there is so little changing hands in the open market to-day in this country, it is practically impossible to make any statement that would give a trustworthy idea of the money values of old Wedgwood. Sometimes, of course, a piece may be picked up for a song, but this is the exception, and enthusiastic collectors do not hesitate to pay large sums even for cracked and mended pieces, provided they are authentic and good specimens of Wedgwood's best work.

To give a slight idea of the values, it may be stated that small basalt portrait medallions are worth from $12.50 to $15 each, larger ones more. Jasper medallions of the ordinary type are worth from $25 to $75 each. Small seals are sometimes valued at $15 or $20. The larger jasper medallions are worth from $75 up, the rare white-on-black jasper medallions having brought as high as $100 to $500 each. It is very largely a matter of how badly the collector wants them. Jasper cups and saucers range in value from $15 to $100 a set, while the

vases run the whole gamut of prices, according to age, design, size, color, and workmanship. Ten-inch jasper vases of good style, white on blue, are worth perhaps $75 to $100 each, though much larger sums have been paid for pieces especially desired. Good basalt vases cost but little less. Genuine copies of the Portland vase, not claimed to be one of the original fifty, have brought all sorts of prices, from $75 to $750. Good basalt pieces, however, may be had at lower prices, if found at all. Prices quoted in England must be practically doubled here, to allow for duty and importer's profits. So little genuine old Wedgwood is to be found in the shops that valuations are largely taken from auction prices, and these are naturally unstable.

CHAPTER XI

LUSTER-WARE

ALTHOUGH luster-ware has been treasured as an heirloom in old American families for a century, and is to be found in many collections, it has only recently been generally sought for by collectors, and a majority of dealers in antiques do not carry a piece of it in stock. The precise reason for this lack of interest is difficult to ascertain, for much of the ware is intrinsically very beautiful, and from the antiquarian's point of view it ranks with other English pottery of the eighteenth and early nineteenth centuries.

The finest luster-ware was made in Italy and Spain in the fifteenth and sixteenth centuries, but little of it is to be found in this country outside of the museums, and it does not concern us in the pres-

ent connection. It was an English product that our forefathers used, and though inferior to the earlier ware in many ways, it is interesting, and practically the only kind collected to-day. After passing through a crude stage in its development in England, luster-ware came into fashion here a hundred years ago as "best china," following and rivaling Lowestoft in that capacity. So it is not to be disregarded by the student or collector of early American household furnishings and tableware.

In England all sorts of pieces were made in luster, but the importation here seems to have been chiefly confined to tea-sets, and it is with these that the American collector should concern himself chiefly—teapots, sugar-bowls, creamers, tea-plates, cake-plates, cups and saucers, cup-plates (for holding the cups while the tea was cooling in the saucers), salt-cellars, pepper-boxes, mugs, and pitchers of various sizes. Dinner-services in luster are seldom to be found here.

There are four principal classes of luster-ware: silver or platinum, copper or brown, gold, and pink or purple.

Luster-ware was made by applying a metallic solution to the surface of a piece of pottery before the final firing. The metals—gold, copper, and

platinum—were chemically dissolved and applied with a brush or by dipping. On account of the expensiveness of the metals used, the comparatively large surfaces covered, and the need for a low-priced product, the solution was made very thin, and the fact that the ware has stood the test of time so well is a proof of the excellence of the work and the effectiveness of the process. The body was generally a coarse earthenware, usually reddish, sometimes grayish in hue. Later a porcelain base was sometimes used.

Luster-ware was the work of no one maker, like Wedgwood ware, nor of any one place, like old blue Staffordshire. The time and circumstances of its re-invention or introduction into England are a matter of doubt. Copper luster was made as early as 1770 at Brislington, near Bristol, and prior to 1800 at Staffordshire, Longton, Sunderland (famous for its pink luster), Leeds, Prestonpans, Dillwyn, Swansea, and at other potteries in different parts of England. It was also made in small quantities at Wedgwood's Etruria works. The earlier, cruder pieces are hard to place; more is known as to the makers of the later ware, though very few pieces are marked. It is possible, too, that some of it was imported from Holland, Germany, Italy, Sweden,

Denmark, and Belgium, but most of that found in this country is undoubtedly of English make.

Copper luster, made with a copper solution, is the commonest, least artistic, and least valuable of the luster-wares, though by no means ugly or uninteresting. The appearance of the ware is that of burnished copper. The body is generally a coarse red earthenware, and many of the pieces are bad in shape and crude in workmanship. During its best period, however (about 1800), some very beautiful pieces were made, and these are well worth hunting for.

Copper luster-ware was made chiefly for every-day use, and much of it is plain luster, or with a band or two of white or color. Other pieces were decorated in relief, with the ornament in white, or colored by hand in bright pigments on the copper luster ground.

About 1830 there came a second period of copper luster manufacture, the products of which were inferior to the earlier, though not to be confused with modern imitations. The glaze on these second-period pieces is inferior, showing specks, pimples, holes, or bubbles, indicating haste and carelessness in manufacture. They were frequently ornamented with gaudy flowers, or banded in horizontal rings in blue, cream, or pink. Needless to say, these pieces are of small value to the collector. Both they and

A group of copper luster pieces from the Brown collection. The large pitcher is an especially good shape; the little creamers are typical. Values $3 to $10 each

Silver luster pitchers and creamers. The one in the middle foreground is a good example of the beautiful "resist" decoration It is worth about $15

modern imitations (of which there are few in the copper luster) are to be distinguished from genuine old pieces by the depth and richness of color, smoothness of glaze, and especially by weight. The modern ware is much heavier, and pieces that seem heavier than known pieces of genuine luster should be avoided. After once comparing the two kinds there is little danger of going astray.

The most valuable piece of copper luster, perhaps, is the Cornwallis jug. On one side is printed in a medallion a scene of the surrender at Yorktown, and on the other a portrait of Lafayette, flanked by emblematic figures holding a wreath. It is a large piece, excellent in shape. These jugs are now difficult to find, and are worth $50 or more apiece. Next in value, in the copper luster, come plain jugs, simple and in good form, and beautifully lustered inside and out; also pitchers of various sizes, more or less decorated. Bowls, tea-sets, pepper-pots, mugs, goblets, and very rarely coffee-pots are to be found in copper luster.

Next in the number of pieces to be found comes the silver luster. It is not quite as old as copper luster, dating from about 1785, but is far superior to it in beauty and excellence of workmanship. In many respects it is the best of the English luster-

ware, and in artistic quality it rivals the finest English china.

Silver luster was made by a deposit of platinum on pottery or porcelain. The body was usually a reddish or buff earthenware of varying thickness. The tea- and coffee-pots were made thick to withstand heat, while some of the other pieces are as thin as porcelain. Wedgwood used a dark-red clay; a few potters used a dead white porcelain body, and others a yellowish, brownish, gray, or white clay.

The first purpose of silver luster was to imitate solid silver for those who could not afford the precious metal. It was, therefore, lustered inside and out—especially tea-sets, bowls, and mugs. Later the outside only was lustered, the inside being given a white porcelain glaze. The luster itself is brighter than the most highly burnished silver.

Some of the early pieces were excellent in luster and shape, but bore no relief or ornamentation. Others were modeled on the body in fluted and pearl patterns, and the whole dipped in the platinum solution, producing brilliant high lights on the relief. Some of the ribbed or fluted tea-sets are called Queen Anne, because they follow in a measure the ornamental style of the Queen Anne period, though of course made much later.

Later came the decorated silver luster, the ornamentation of which is often very beautiful. Jugs, tea-sets, etc., began to be made with bands of color and with more or less elaborate patterns, sometimes in relief in white, and sometimes painted in silver on a white ground. Foliage, fruit, and birds were the commonest patterns, though a variety of others were used. Where the pattern was in silver the piece was first given a white glaze and the pattern was drawn very skilfully with a brush. In the relief pieces the silver was put on with a brush around the raised pattern.

Another type of decoration is still more beautiful, and is called resist work; it is found on tea-sets, jugs, bowls, cups and saucers, etc. The piece was given a white or cream-colored glaze, and the design was drawn on it with a brush in an adhesive mixture which "resisted" the application of the luster. The piece was then dipped in the platinum solution, which adhered everywhere except on the pattern. The luster was fixed and the resist mixture burned off in a second firing, leaving a clean-out pattern in white or cream. Fine examples of resist work are very valuable.

Still another type of decorated silver luster shows silver decorations on a pale canary-colored ground,

applied carefully with a camel's-hair brush. This was made chiefly at Swansea. It is very rare; some of it is very crude and some of it very beautiful.

Some of the silver luster is marked, but most of it is not. It was made by many potters. Wedgwood the elder started to make it in 1791, but he died in 1795 and made very little; his sons made more.

Among the pieces to be found in silver luster are teapots, coffee-pots, cake-baskets, hot-water jugs, cream-jugs, sugar-basins, plates, cups, saucers, bowls, egg-cups, two-handled cups, mustard-pots, candlesticks, mugs, kettles, salt-cellars, pepper-boxes, vases, and pitchers. The tea-sets and pitchers are the easiest to find.

From 1840 to 1850 second-period silver luster of fair quality was made, chiefly a gray pottery with silver luster decorations. This is not valueless, cake-baskets of that period having recently brought as much as $15, but it should be distinguished from the older and more valuable ware.

There have been forgeries of silver luster on the market of late years. Though some close imitations are being made in England, most of these bogus pieces can be distinguished by their cruder shapes and duller, darker, cloudier luster. An easily de-

Part of a fine purple luster tea-set, owned by Mrs. F. G. Pousland, Salem, Massachusetts
Full set worth at least $75; of late period, 1810–1820

Excellent example of so-called "Queen Anne" silver luster tea-set. Worth $65 to $75
Full sets are valuable. From the Brown collection

tected fake is made of lead-glass, such as is commonly used for lamp reflectors.

The third group is gold luster, made in the same way by means of a thin deposit of gold on a dark pottery body. In the best pieces it shows the real light gold color, though occasionally it shades off to a copper tone, and hence is sometimes confused with the copper luster. In fact, I find that some so-called authorities do not seem to recognize the fact that there is any such thing as real gold luster at all. To be sure, it is very rare, but actual comparison of the gold and copper luster will at once show the difference.

Gold luster-ware is often very beautiful, and is likewise very valuable. Very few pieces are to be found in the shops, but there are a number of good pieces in private collections in this country. Jugs and pitchers of different sizes, honey-cups, cider-jugs, goblets, and mugs are among the pieces to be found. On account of the costliness of the gold, the luster was frequently used on only a portion of the piece, the rest being left white or partly decorated in color. Raised bands and relief figures are also found, and occasionally a combination with silver luster.

The term gold luster is further confused by its

occasional application to what is better known as pink, ruby, or purple luster. This includes the rose-spotted and Sunderland luster. This luster was produced by applying a gold solution, which, in oxidizing, gave a pink or purplish tint. In a few cases the mixture was so fixed as to produce a brilliant gold sheen in the high lights and a ruby or purple color elsewhere, thus adding further to the confusion of terms.

The real pink luster, however, is easily distinguishable. It is less durable than the copper and silver luster, possibly because the gold was used sparingly and was spread on thin. It varies in quality, but the best pieces are a close second to the silver luster in beauty and money value, and these best pieces are rare. A rose-tinted Sunderland pitcher sold not long ago for $100.

Among the desirable pieces are cups and saucers of the best period (1790–1800) entirely covered with a soft rose-pink glaze. Some of the pieces, notably the pitchers, resemble similar pieces of copper and silver luster in treatment, while others are quite different. Sometimes the luster was applied with a brush in floral or conventional designs in two or three tints that were obtained by the amount of the solution used. Others were decorated in spots and

blotches varying from a light pink to a purplish color. Cups, saucers, tea-plates, pitchers, punch-bowls, teapots, sugar-bowls, creamers, etc., are found in this ware.

Perhaps the most interesting, though not the most artistic, form of decoration on pink luster is pictorial in character. For this work transfer or printed patterns were much used, in brown, black, and purple on the pink luster. Hunting scenes, landscapes, Masonic emblems, and other subjects were employed. Figures of Faith, Hope, and Charity were popular, as well as sentimental sailor ditties, political and religious verses, etc. Portraits and historical scenes are also not uncommon, including American portraits and views, after the manner of the blue Staffordshire ware, which the body of these pieces resembles. In fact, they were made in considerable quantity by Enoch Wood and other Staffordshire potters. Pink luster was made chiefly, however, at Brislington, Swansea, and Sunderland.

Sunderland ware was a popular rose-pink luster, shading to purple, the color applied in bands or wreaths, or covering the whole surface. Sailor jugs, Masonic jugs, and marriage jugs, bearing the names of bride and groom, were popular, ranging in size from a gill to a gallon.

One of the famous products of the Sunderland factories was the frog mug or jug. It bore the figure of a frog, colored to life, either crawling up the side or on the bottom of the inside, which was revealed when the mug was gradually emptied. Old frog mugs are extremely hard to find now. Another much-sought-for piece of Sunderland ware is a mug bearing a picture of the famous cast-iron bridge over the river Wear, which was completed in 1796.

Some of the Sunderland pieces bear the maker's mark, such as the impressed "Fell," or "Fell, Newcastle," but so much of it does not that it is scarcely worth while making a study of the marks.

Violet or purple luster is very similar to the pink, except that a slight variation in the process gave it a purple or violet color. Some of this was made at Swansea, but the bulk of it came from Newhall. This ware includes both hard and soft paste, chiefly a delicate white, decorated in black landscapes, hunting scenes, emblematic designs, etc., with bands of purple luster. Two marks were used: a large impressed N is found on the earlier hard-paste ware; later a thicker soft-paste printed ware was made, on which the name Newhall appears, printed in dull red or brown, surrounded by a double circle. Among the prints on Newhall ware are to be found the pic-

A good example of genuine gold luster, with relief decoration left white. Rare and valuable

Pink luster pitcher with pictorial decoration. A good example. Worth $10. Page collection

tures "Mother and Child," "Reclining Maiden," "Children Playing with Each Other," and fanciful pictures of women in Classic costumes playing with children, dogs, or birds.

Now that a demand for English luster is beginning to be felt, it is safe to say that prices will advance. It is all comparatively rare in this country, and the wise collector will not tarry in securing what he can of it at once. Silver luster is perhaps the most satisfactory to collect. The resist patterns are the most valuable, good pieces bringing from $10 up to $50. Silver luster teapots are worth from $15 to $20, and single creamers, pitchers, salt-cellars, etc., from $5 to $15. Full tea-sets of three or four pieces are more valuable—$60 to $75, according to pattern and condition. Large decorated silver luster pitchers have brought as high as $50, but this is an unusual price for a single piece. Single pieces of pink luster are worth from $5 up, while some small copper luster pieces fall as low as $3.

CHAPTER XII

LOWESTOFT—THE PORCELAINS—SALT-GLAZE

BECAUSE of the unique place which Lowestoft held in the old days, it is of greater interest to the average American collector than almost any other ware except Wedgwood and Staffordshire; and that in spite of the low place that English connoisseurs, and even some American writers, have given it. What we call Lowestoft—the ware here pictured—is not Lowestoft at all, and although it is much finer than the real Lowestoft, it has been frowned upon, simply because it has been misnamed.

As a matter of fact, this Lowestoft—for I shall persist in calling it by the name which it has long honored—is well worth collecting and preserving, because it is beautiful, because it is unique, because it is not common and yet not out of the average collector's reach, because it is historic.

There has always been more or less mystery con-

nected with the origin of Lowestoft, and to this mystery the ware owes not a little of its charm. The mystery has now been partially solved, but the charm remains.

In order that we may know the facts about Lowestoft, it may be worth while to speak of the "Lowestoft controversy."

How the ware ever came to be called Lowestoft is not known, as it bears no greater likeness to the real Lowestoft than to Chelsea, Bristol, and other porcelains. For many years, however, its origin was attributed to the town of Lowestoft.

There are those who have said that china was never made in Lowestoft at all. This assertion is as little founded on fact as the belief that all this ware was made there, for old china-molds and fragments of both decorated and undecorated porcelain have been found there by excavators, and the facts have been proved in other ways.

The town of Lowestoft is located on the east coast of Suffolk, England, opposite Rotterdam, and not near any good deposits of clay or coal. The chief business of the place in the eighteenth century was trade, largely with Holland. This fact has a close bearing on the controversy.

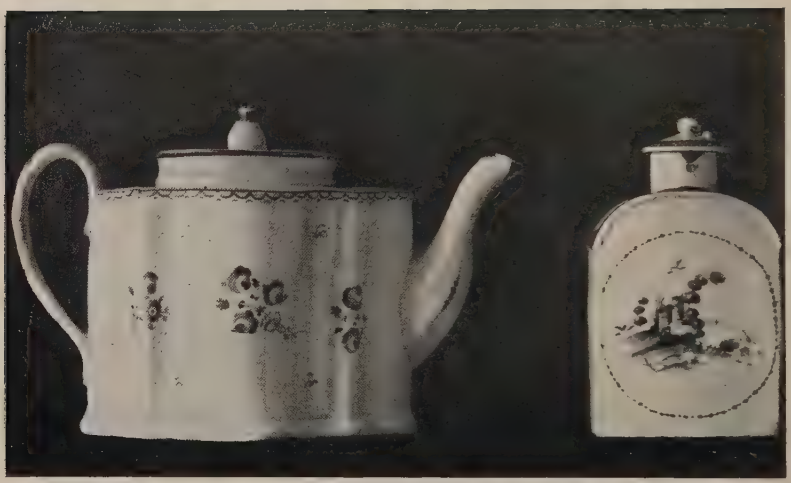
There have been four or five different views held

in this controversy, and it is probable that all are partially correct. In other words, there are five more or less distinct kinds of Lowestoft: first, china made and decorated in Lowestoft; second, ware made in China and decorated in Lowestoft, and possibly in other English towns; third, a sort of imitation made in Holland and decorated in Lowestoft; fourth, ware made and decorated in China, and imported to Holland and England by the Dutch East India Company; fifth, the same ware brought direct from China to Boston, Salem, and other American ports of entry.

Of the first group practically no examples are to be found in this country. It was never made in great quantities, and some of it was not above the commonplace. The story of the real Lowestoft, however, is not without interest, and a consideration of the other types would hardly be complete without it.

It is only recently that Lowestoft collecting has aroused much interest in England. The only reference to the ware in Albert Jacquemart's "History of Ceramic Art," published in London in 1873, is as follows:

"Lowestoft.—In 1756 Hewlin Luson founded here the fabrication of various potteries, which afterward passed into the hands of several undertakers" —whatever that may mean.



Lowestoft teapot and tea caddy, with black decorations, owned by Mrs. Daniel Low
Worth $20 and $8 respectively

Lowestoft hot-water jugs, worth $10 or $15. The one at the left bears two birds in a border; the decoration is blue and gold. The other has the floral pattern in pink, blue, and green

Clay was discovered in that year by Luson, who found that it made a quality of china somewhat finer than Delft. Later the ware was developed along the lines of minuteness and intricacy of pattern and beauty of finish. The figures included wreaths, festoons, and groups of flowers, delicate in proportion and color, the rose predominating. The patterns were not unlike those of the Chinese Lowestoft. The colors were not burned in, and in most specimens the pattern is badly worn. Punch-bowls and tea- and chocolate-sets were the staple products.

At first the patterns were all in blue, but after about 1790 other colors were used. The body was what is known as soft paste, being creamy in tint, with a thick bluish glaze. This has usually been considered the most important fact of all, as it has been supposed that the clay at Lowestoft was of such a nature that no hard paste could have been made there, and it was said that the hard-paste Lowestoft was never the real Lowestoft. As a matter of fact, however, some of the real Lowestoft must have been made in porcelain, for it is now claimed that a number of pieces in collections which have been classified as Bow and Worcester are undoubtedly of Lowestoft make. The designs of the Bow and Worcester factories were copied, and as the British Museum

classifies Lowestoft as porcelain and not pottery, the paste must have been of a hard nature, although softer than the best porcelain.

We need not let ourselves become confused on this point, however, for even if hard-paste porcelain was made in Lowestoft, there is probably none of it in this country. Professor Edwin AtLee Barber, of the Pennsylvania Museum, closes a monograph on the subject as follows: "It may be safely assumed, therefore, that every piece of hard-paste porcelain in this country which has heretofore been supposed to have been made at Lowestoft is of Chinese origin, having been brought here either by sailing-vessels directly from China, or shipped to Europe by the East India Company and brought to America by some voyager."

The first potters at Lowestoft were probably Dutch. Luson failed, and the business was continued by Messrs. Gillingwater, Browne, Alfred, and Rickman, who made several grades of ware. In 1770 the firm became Browne & Co. They employed some famous decorators, including Thomas Rose and Robert Allen. The works closed for good in 1802, owing to a combination of business troubles.

This ware is now being sought with moderate enthusiasm in England. There is no regular potter's mark or system of marks. A few of the earlier pieces

The Lowestoft teacups usually had no handles and were bowl-shaped. The center one is decorated in black, with a gilt border inside; the others are in pink, blue, and green. Owned by Mrs. Daniel Low

Three Lowestoft plates from the Derby collection, averaging 5½ inches across. The one at the left is decorated in black, the center one in dark blue, and the one at the right in red and green with a purple border

bear three parallel blue lines, and some that were copies of the Worcester pieces have the Worcester factory mark, the open crescent. Occasionally the letters T and L are found on the foot-rims of pieces, also numbers up to 24, and private workmen's signs. These have but little significance for the collector, however.

The other four groups of Lowestoft are of greater interest to the American collector, though they cannot often be distinguished from each other. Pieces of Dutch origin probably do not figure prominently, and nearly all of our Lowestoft in America is undoubtedly Chinese. Some of it was sent to England and decorated there, but it is very probable that not a little was brought directly from China. The amount to be found in such seaboard towns as Salem lends color to this theory. The fact that the style of decoration was partly English, and included flowers that never grew in China, need not cause bewilderment, for it is known that in many cases the Chinese copied patterns from English models for the English trade.

An interesting fact in this connection was found in a large platter bearing a coat of arms in its center. In place of different colors in the spaces in the crest, the words "red," "black," "green," were written out,

so closely did the Chinese copy what was sent to them!

There are a few pieces of Lowestoft in this country that are known to have come direct from Canton, including the famous Lowestoft bowl of the East India Company, at Salem, bearing the mark "Canton, 1786." It is probable that most of our old Lowestoft, whether it came by way of Holland or England, or came direct, was not only made but decorated in China, from English models.

Since, therefore, we have practically only one kind in America, why not call it simply Lowestoft, and let our good British cousins rage? Why give it an ambiguous name like Canton, or Oriental, or East India, or be so painfully exact as to use the terms Canton-Lowestoft or Chinese-Lowestoft? The name Lowestoft may have been based on a misapprehension, but it has become historic, and to change it savors too much of the unromantic iconoclasm of spelling reform.

What if our Lowestoft never saw the town of that name? So much the worse for the town. And to call it an Occidental-Oriental mongrel is a libel. It is really a beautiful blend.

Even our American writers have not paid to Lowestoft the homage that is its due. It was, without

doubt, the most fashionable of all china in the early days of the United States, both North and South. Pieces are still in existence which once graced the boards of such worthies as the Carrolls of Carrollton, General Knox, John Hancock, Paul Revere, the Otises, Quincys, and Morrises. It was great-grandmother's best china, kept in the corner closet for honored guests; and for the romance of its history, as well as for the quaint beauty of its forms and their dainty decorations, it is unique and fascinating. It is these things that the American collector thinks of, first and always. Perhaps the English take their china-collecting more seriously than we, and demand more of it; it is doubtful if they get any more enjoyment out of it.

Our American Lowestoft, then, is a hard-paste Chinese porcelain, made in certain shapes and styles peculiar to the ware, and decorated with pretty designs of a distinct type, either in England or in China. In color it is a fine, pearly tint, decorated in black, brown, purple, and various bright colors and tints, "neat but not gaudy."

It is comparatively easy for the novice to distinguish Lowestoft ware, because of its marked characteristics of form and decoration. These decorations were hand-painted and usually extremely well done.

Among the decorative patterns we find dark bands, dots, or similar conventional designs, heavily overlaid with gold. Sometimes there are landscapes, figures, flowers, and sprigs in one color, and very often coats of arms, crests, and monograms. Most familiar of all are flowers and sprigs in natural colors, with delicate borders in color and gold.

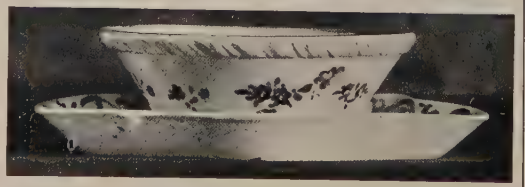
From a historic point of view the armorial patterns are, of course, very interesting. Portions of sets bearing family crests, monograms, and initials are still preserved as heirlooms in New England and the South.

A very interesting pattern, which seems to have been popular, was the Washington pattern, though it had nothing whatever to do with Washington. It is rare enough to-day to furnish plenty of zest for the American collector. The design consists of a spread eagle, shield, and stars in shades of brown, touched with gold, and a plain border in the same color with tiny dots of vermilion. The pattern is to be found chiefly on chocolate-sets, and the decoration was probably added to the Chinese ware in England, doubtless especially for the American trade.

Unpainted pieces are rare in this country, and while far less beautiful are interesting as curiosities.

The shapes show marked Chinese characteristics,

Undecorated "helmet" cream-pitcher, 4 inches high. One of the typical Lowestoft forms. Owned by Miss Atkinson



An unusual form in Lowestoft. Decorated in red, green, purple, and pink. Stands 2 inches high

The "lighthouse" chocolate-pot is another typical Lowestoft form. This is decorated in blue and gold and stands 10 inches high Much of the old Lowestoft bore family crests and monograms

and declare their Anglo-Chinese origin. Apparently full dinner-sets were not made in Lowestoft ware, but rather tea-sets, chocolate-sets, and breakfast-sets, as well as odd pieces. There are squat, oval teapots with perpendicular sides; tall, full-bodied jugs, for hot water, milk, or toddy; cups without handles, bowls, sugar-bowls, tall chocolate-pots, cream-pitchers, tea-caddies, plates for bread or cake, cup-plates, and saucers.

One of the characteristic forms is the "lighthouse" chocolate-pot, tall and graceful, with straight spout, knob cover, twisted handle, and raised flowers joining the handle to the body of the pot. All these characteristics are decidedly Chinese, and may be found to-day on modern pieces of Canton ware. Other typical Lowestoft pieces are the flat, bottle-like tea-caddy and the "helmet" cream-pitcher. Occasionally one finds cylindrical or barrel-shaped mugs. The twisted handle is a prevalent characteristic.

The collector will find Lowestoft, as a rule, comparatively easy to identify, because almost all of it in this country is distinctly Chinese, and most of it bears the typical decoration. Occasionally, however, a piece is found which was decorated in some part of England, such as Bristol, where different motifs were

used. The paste is always the same, however—hard and blue-white. The question of paste is usually one for experts to quarrel over, but in the case of Lowestoft even the novice will soon be able to detect the difference in texture and tint.

The real Lowestoft, which is being collected to some extent in England, is distinguished by a thick glaze, usually the rose pattern, a creamy-tinted body, and the evidence of soft paste. As before stated, there is practically none of it in this country. The real Lowestoft is also noticeably heavy, and there are often specks in the thick bluish glaze.

The paste and glaze, then, are matters for study. When they have been mastered the collector has a knowledge which may prevent his being swindled.

Lowestoft, so far as I have been able to ascertain, has been but little faked in this country. The paste is not easy to imitate, and evidently counterfeiting has not been considered worth while. German imitations have found their way into England, but very little into this country. The collector is more likely, in the absence of marks, to confuse Lowestoft with some similar, but less valuable, class of ware.

The values attached to pieces and sets of old Lowestoft vary so widely that it is hard to publish

any figures that would not be likely to cause misapprehension.

Values are influenced primarily by the quality of the decoration. The best-drawn roses bring higher prices than the crests or initials. On the other hand, these crests and monograms are almost priceless to those whose families have been in possession of them for generations.

The completeness of a set is another determining factor, for it is not impossible to secure a moderate degree of completeness, and one item in a good set is worth far more than an isolated piece.

Lowestoft undoubtedly brings higher prices in Indiana than in Massachusetts. Much of it was imported by the residents of Boston, Salem, Marblehead, and other ports, both from England and from China. Captain Elias Derby was one of the old-time Yankee skippers who plied his trade between Salem and Canton. It is natural that the Lowestoft should be less scarce in eastern Massachusetts than elsewhere. The photographs which illustrate this article were taken of private collections in that part of the country.

Mrs. Earle, in her "China Collecting in America," which was published in 1892, quoted the following prices: teapots, $5 to $10; plates, cups, and saucers,

with the single rose pattern, $2 each; creamer, $5; the larger pieces, $2 to $10. Occasionally an especially fine piece brought from $15 to $20.

Since 1892 the popularity of Lowestoft has increased tremendously, and values have risen accordingly. The New York antique shops usually offer a pretty good basis for estimating values. On an average, Lowestoft in these shops is bringing just about twice as much as the figures quoted by Mrs. Earle eighteen years ago. For example, "lighthouse" chocolate-pots, in good condition and beautifully decorated, are worth $20 or $25; a well-decorated "helmet" creamer, $10 to $20, and tea- and chocolate-cups, $5.

These prices may fairly be called the maximum, and yet if goods are offered in a shop for much less they are open to suspicion. It is a fact, however, that genuine Lowestoft often changes hands for smaller sums. It is doubtful if the private owner of old pieces can expect to obtain much more than 75 per cent. of the top figures at private sale.

There are handsomer and more artistic kinds of old china than the Lowestoft, no doubt, but there is something about the quaint, sweet prettiness of it that is somehow associated with lavender and old lace, and the simple days when great-grandmother

was a happy bride, waiting anxiously for the good ship that was to bring her wedding china from far over the seas.

OLD ENGLISH PORCELAINS

I WROTE an entire chapter—and a long one—on the subject of old English porcelains, but it proved to be so dull that I decided to omit it. Moreover, there are so many different kinds of old porcelains that only a cursory consideration could be given to each, even in a long chapter. Furthermore, I find that this ware exists in very small quantities in this country.

An occasional fine piece may reward the collector's search, however, so perhaps a few paragraphs are necessary to round out this subject of old china. The statuettes are of interest to the American collector, and some of the available Chelsea, Derby, and Worcester plates are well worth owning.

Omitting all matter relative to the history of the various factories and the methods of manufacture, a few facts may be of interest. Briefly stated, the chief difference between pottery and porcelain is that, while pottery is opaque, porcelain is harder, whiter, and more translucent, and the glaze is usually

brighter and harder. Both are often classed together as china.

The most interesting of the English porcelains were made between 1730 and 1800. The first porcelains were plain white, with slight reliefs; then blue under-glaze painting in Chinese style came into vogue; then enamel colors in Japanese designs, flaws and blisters being usually covered by painted flowers and insects. At first the edges were rough and brown; later they were gilded. This constitutes the first or Oriental period, though Oriental types of decoration appeared also later.

Then came the so-called Meissen style—scattered flowers, birds, insects, and little landscapes, with raised rococo and scrollwork and applied flowers in full relief.

Finally, the French period developed imitations of Vincennes and Sèvres models—fine ground colors, with gilt-edged panels containing birds, bouquets of flowers, animals, figures, and groups after Watteau, Boucher, etc.

The gilding is a guide to age. At first there was hardly any; then a little was used in the Japanese and Meissen patterns; gilt was used lavishly but well on the pieces after Sèvres models. After 1780 it became cheap and gaudy.

Some transfer printing was used on the later porcelains, especially on old Worcester services.

A study of these decorations, as well as the paste and glaze, forms a surer guide to age and maker than do the potters' marks, which were much faked from the first, poor potters often copying or imitating the marks of the better factories.

From the beginning statuettes formed an important part of the porcelain product. These included borrowings from Continental ideas and figures original in England. The latter were largely copies of contemporary English paintings and sculptures. About 1780 the statuettes became less interesting in subject, more formal, and over-elaborate in painting and gilding. After this some good Japanese figures were made at Derby, but by 1800 there was a general decadence.

The earliest important factory was at Bow, where some good tableware was produced. At Chelsea, Derby, Worcester, Plymouth, and Bristol a great variety of tableware, vases, figures, etc., were made, and there were porcelain factories at a dozen other places.

It will hardly pay the collector to try to make a specialty of any of these makes of English porcelains, as he might specialize in Wedgwood or old

blue Staffordshire; there is not enough of it to be had in this country, and anything like completeness in a collection of English porcelains would be impossible.

Counterfeiting is occasionally to be met with, and it is especially easy on account of the lack of a good system of marks. Several of the more popular kinds of old porcelain have been extensively faked in England, chiefly by means of the redecoration of plain or poorly decorated pieces, and by the forging of marks. Some of these bogus pieces have undoubtedly found their way to this country.

The most valuable porcelains to-day are the Chelsea and Worcester of the best period (about 1765–1785); the Derby, Bristol, and Bow rank next. All kinds are rare here, many shops not showing any. The Derby tableware is probably the most common.

Any authentic specimen of soft-paste English porcelain will command a good price, while really fine pieces are very valuable. As much as $10,000 has been paid for a rare Chelsea vase of the fourth period; a Worcester coffee-pot once brought $3,000, and a Bristol cup and saucer $500. These are extreme cases, of course, though $100 is not an uncommon price for a fine statuette. On the other hand, poorer specimens may be picked up in England

A salt-glaze creamer of the early period. Worth about $25; larger sizes are worth $40. Owned by Mr. F. P. Richardson.

Hamlet. One of the Shakspearian series of Derby porcelain figures. A good example, worth about $75. From the Art Museum, Boston.

for a few shillings, while in this country the average price for pieces of porcelain tableware is $10 to $20, and $25 to $50 for statuettes.

SALT-GLAZE STONEWARE

The following brief consideration of salt-glaze stoneware is inserted at this point, quite regardless of chronological order, simply to round out the general subject of old tableware. Chronologically it should be placed before the other old china herein described, but in point of importance it seemed best to tuck it in here.

Among the old pottery and porcelain that have come down to us from our forefathers will occasionally be found a piece of light-weight ware, nearly pure white, and often embossed or pierced. It resembles some of the white ware of Leeds and of Wedgwood, but it is really quite different, and is older. It is commonly known as salt-glaze ware. It is interesting because it is old and because it marks a distinct period in the evolution of the potter's art; furthermore, many of the pieces, because of their lightness and simple delicacy, are beautiful.

In describing salt-glaze ware, I cannot do better than quote from Professor E. A. Barber. He says:

"Stoneware is a highly fired, partially vitrified pottery, composed of plastic clay and sand, covered with an exceedingly hard saline glaze resembling in texture the granular surface of an orange-skin, produced by throwing into the kiln, when the heat is most intense, common salt, which vaporizes and settles on the surface of the ware in minute drops, and being thin and perfectly transparent does not obliterate the finest scratch. The body of the ware, of a white, brown, buff, or gray color, is so hard that it will strike fire with steel, produces a ringing sound when struck, is impervious to water, and resists the action of acids. The ware is finished at a single firing, except in those cases where the decorations are applied over the glaze in enamel colors."

Salt-glaze stoneware was manufactured in Germany, Flanders, England, and America. In North Germany it was made as early as the sixteenth century. The early German and Flemish ware took many forms; it is very rare, and little of it exists in this country outside of museums.

Some of the American-made pottery of the early eighteenth century was salt-glaze ware. At first it was crude and rough—chiefly crocks and jars. It improved, however, and some good brown and gray ware is to be found.

It is the English ware, however, that interests the average collector and that is to be found in the old china-closets of New England and other parts of the country where people were able to import tableware during the eighteenth century.

As early as 1660 the process of salt-glazing was introduced into England, superseding the dull lead-glaze. It was a coarse brown ware that was first finished by this method. Early in the eighteenth century a gray ware was produced, and some of this found its way to this country. There were round jugs and cylindrical drinking-mugs, with stamped and scratched decorations, and sometimes blue enamel ornaments. It was known as Fulham stoneware. A red-brown stoneware, also, was manufactured at Nottingham at this time.

What we know as salt-glaze, however, was made chiefly at Staffordshire during the eighteenth century. It was a stoneware with a white, or nearly white, body, thin and graceful in form, highly fired, semi-translucent, and with a very hard saline glaze. To Professor A. H. Church should be credited the division into periods which follows.

White salt-glaze was made as early as 1685, but prior to 1720 it was coarse in form, with drab, buff, or white body, and with crude ornamentation, ap-

plied or impressed on turned vessels. The name "crouch ware" is sometimes applied to this.

The second period is marked by the introduction of flint into the body, and a resulting improvement in the sharpness of the ornament. The transition from the crude, discolored ware to the crisp white salt-glaze took place about 1720, and the patterns developed along original lines.

The process of manufacture also changed. Some of the pieces were shaped by pressing the clay into metal dies; others were cast in a liquid form in molds of terra-cotta or baked clay. Handles, feet, etc., were molded separately. By this method fine, sharp embossed effects were possible. No color was used, however, until the third period.

The third period, from 1740 to 1760, is marked by the introduction of colors, though some plain white ware was also made. Patterns were at first scratched in the surface of the clay, and blue pigment rubbed in before firing. Painting on the surface in enamel colors followed. A few of the later pieces were given tinted grounds. After 1755 transfer printing was sometimes employed. During this period the process of manufacture continued to improve. About 1750 plaster of Paris came to be used for the molds, and this resulted in greater ease,

An old salt-glaze bowl, with hollow sides to hold hot water. An early piece, worth about $50
Richardson collection

A good example of the later period. A basketwork fruit-dish and plate, worth about $40 for the pair. Atkinson collection

cheapness, and rapidity of manufacture. It also made possible the production of larger pieces, and entire dinner-services were made in salt-glaze.

During the fourth period, from 1760 to 1780, less color was used for ornamentation, and the ware became much cheaper and more common. Some of it began to show deterioration in workmanship. The prevalent ornamentation was pierced and basket work, in connection with embossing, and without color. The greater portion of this ware was made at Staffordshire, though it was turned out to a limited extent at Liverpool, Jackfield, Leeds, and elsewhere. This ware differed further from that of the second period, in that the earlier paste was softer, and more creamy or reddish.

About 1780, after the introduction of the porcelains, cream ware, and the finer earthenwares of Wedgwood, salt-glaze declined in favor, and by 1800 its manufacture had practically ceased.

It may be well to mention, in passing, a salt-glaze ware made at Lambeth during the last half of the eighteenth century. This was chiefly a reddish brown above and buff in the lower part. Though the Lambeth jugs are deservedly famous, this ware is much less common than the white salt-glaze.

The American collector will hardly find it worth

his while to seek for pieces of the first period. They are not only crude but rare. The second period, however, offers a fruitful field, for though pieces of this period are not common in this country, they are fine examples of the potter's art, and there are surely some to be had.

During this second period numerous potteries in and about Staffordshire were manufacturing salt-glaze ware in considerable quantities, and not a little of it was exported to this country. There were plates, platters, trays, and other dishes in conventional forms, ornamented in relief with shell and floral patterns, scrolls, etc., in medallions, borders, and all over. The plates with raised border patterns are perhaps the most common. They are original in design, clean-cut, and avoid meaningless extravagances in form or decoration.

Perhaps the most interesting pieces were the teapots, tea-caddies, and many-sided vessels in various forms. Teapots in the shape of hearts, houses, ships, and animals are to be seen occasionally, very quaint and fascinating. Bottles, vases, jars, etc., were also made.

A few figures and statuettes were manufactured in salt-glaze, though these purely ornamental pieces are very rare. They were mostly animals and bucolic

figures, often copied from Chinese porcelain models, but inferior to the porcelain in sharpness and accuracy of detail.

Apparently not as much of the colored ware of the third period found its way into this country, as it seldom figures in salt-glaze collections. Some of it was excellent in form and ornament. Sharp designs, thinness of ware, and other excellences are best seen on decorated sauce-boats, teapots, and pickle or sweetmeat dishes. These were perhaps the finest salt-glaze made, but they are extremely scarce today, and few collectors would be willing to pay the prices demanded in England for fine specimens.

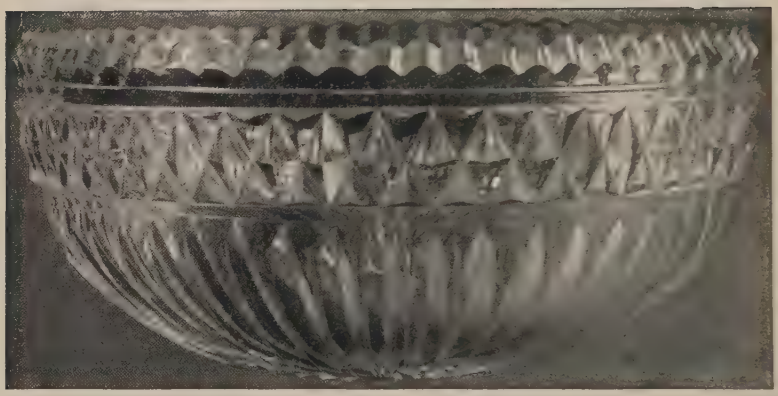
Most of the ware in this country belongs to the fourth period, and while some of the later pieces show evidences of deterioration in workmanship, most of it is well worth collecting. Plates, fruit-dishes, etc., in pierced, embossed, and basket patterns are the easiest to find.

Unlike most tableware, very little of the salt-glaze bears the potter's mark, and consequently it is not often possible to tell where or by whom a piece was made. Its age can be determined only by its character. Manufacturers' marks were occasionally used toward the end of the century, and a few of the molds or blocks bear the marks of the cutters, one of

the most successful of whom was Aaron Wood of Staffordshire.

Salt-glaze ware has been largely counterfeited in England, where the bogus pieces have been made by the same process as the old ware. It is not as fine in workmanship, however, and usually presents some evidences of its newness. In this country there has been a rather moderate demand for salt-glaze ware, and consequently little temptation to counterfeit. The American collector is fairly safe.

There has been but little traffic in salt-glaze ware among American dealers, but good examples are held at fairly high prices. In general, the old teapots, etc., of the second period are worth up to $75 or $100 apiece, and the old plates $30 or $40. The plates of the fourth period are worth from $15 to $25, according to pattern, workmanship, and condition; the late fruit-dishes and other ornamental pieces are worth from $20 to $35.



A fine old cut-glass bowl. It is part of the West collection and is considered a good specimen by its owner. Probably English; 9¾ inches across

A Russian glass rose-jar and two English bottles. The central piece was brought home to Newburyport ninety years ago by Mr. John Harrod. It is 11½ inches high and is beautifully cut

CHAPTER XIII

ENGLISH AND AMERICAN GLASSWARE

OLIVER GOLDSMITH said: "I love everything that 's old; old friends, old times, old manners, old books, old wine."

Very good. But did he really? Is n't there danger of overdoing the thing? Old World shopkeepers are coming to believe us to be a nation of wealthy and more or less gullible tourists in search of musty old relics, and are enriching themselves, often with more shrewdness than honesty. Perhaps it is time we began to discriminate.

For my part, I hope no one will ever accuse me of advocating the accumulation of rubbish. I can sympathize with Goldsmith to the utmost, but I see no excuse for the preservation of things that are merely aged and that possess neither usefulness, beauty, nor decorative significance.

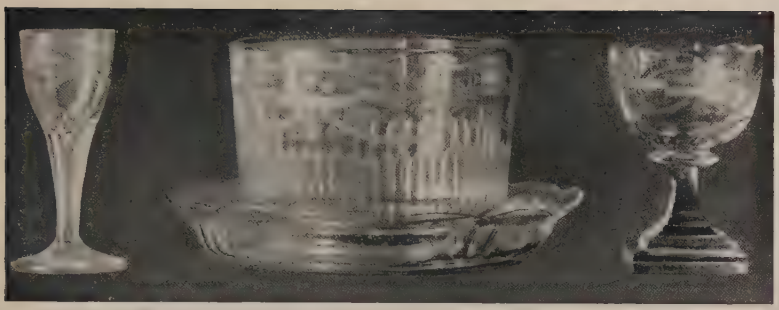
The whole matter of collecting should be approached with caution, glassware most of all. Why

do you wish to collect, anyway? If it is because of some mathematical pleasure derived from "complete sets," never be tempted to dabble in old glassware. A study of the subject reveals little more than a series of unrelated facts, and accuracy in collecting is to a large degree impossible.

If, however, you find a few quaint pieces of old glassware among the family heirlooms, or if you wish to acquire choice specimens for their decorative value in the home—that 's different.

Old glassware is not so showy as old furniture; it is not so valuable or so durable as old silver; it has not the variety of old china, possibly not the same quaint charm. Furthermore, the art of glass-making and glass-cutting has improved so much in the last fifty years that the new is actually more beautiful than the old, which is not the case in some other lines. Consequently, old glassware is given a lower money value than old china of the same date. A cut-glass decanter of the year 1800 may bring less at auction than an old blue platter of much less artistic merit.

Finally, old glassware is less popular among collectors than china or silver because of the great difficulty in classifying it. Since the Phenicians first gave the art of glass-making to the world, drinking-



Sugar-bowl and toddy-glasses, cut and engraved. The decoration is somewhat unusual. Note the square base on the glass at the right
Heights, 3¾, 3½, and 3½ inches

Two flip-glasses and two boat-shaped salt-cellars. The lower part of the salt-cellars is pressed glass and the upper part is cut. The flip-glasses are cut. From the West collection

Two engraved drinking-mugs in the West collection that form a set with the pitcher on page 321. They are 3¾ inches high and show some Dutch characteristics

glasses, bottles, etc., have been made in great varieties, and, in spite of the fragile character of the material, there is much old glassware of various sorts in existence. But specific data are very scanty. There are no marks on old glassware, as on china and silver. To take an unknown piece and determine its age, maker, history, value, or even nationality, is difficult and often impossible.

In spite of these drawbacks it is nevertheless a fact that old glassware is in greater demand than formerly, and that market values have nearly doubled in the last fifteen or twenty years. There is something about old glass that sometimes appeals when china and silver fail. Perhaps a wine-glass is a more personal thing than a teacup, and the clear, fragile delicacy or gem-like brightness of the material has a beauty all its own, while its chaste simplicity is a lasting delight. A little experience with old glassware almost always results in enthusiasm, notwithstanding the drawbacks.

As in other lines of collecting, a positive knowledge of the life-history of each individual piece would be ideal. Lacking this, there are a few facts that may be cited and a line of investigation indicated that will at least make the collector's quest not an entirely blind one, and will furnish the possessor

of old pieces of glassware with the basis for determining something of their age, kind, and value.

There are nearly as many styles and kinds of glassware as there are civilized nationalities and historical periods. A visit to a great museum like the Metropolitan in New York gives a slight idea of the immense scope of the subject. But even here the surface of the subject is hardly disturbed. The individual collector cannot hope to learn much about the general subject; he had best begin with a process of elimination.

Nearest to the average American collector's heart are the half-dozen different styles of glassware that were in common use in this country a hundred years ago, more or less. This included French and Venetian ware, much of which was very beautiful, and the best of which is now very rare. The German and Bohemian glassware is far more common, especially the colored Bohemian ware, while not a little Dutch glassware was used in this country a hundred years ago.

The home-grown product was crude in every way up to sixty years or so ago, but is none the less interesting to American collectors. The old bottles are quaint, if nothing more, while the pressed-glass salt-cellars and goblets possess a certain puritanical

solidity that makes them seem in keeping with pewter plates and spinning-wheels.

On the whole, as in the case of furniture and china, we drew most heavily on the mother country, and the greater proportion of the pieces in the possession of our old families are of English make. This English ware includes pressed and molded pieces, cut glass, and blown glass—largely decanters, bottles, drinking-glasses, salt-cellars, and covered dishes for various purposes. Glass candlesticks and lamps were touched upon in Chapter VIII.

The American, English, and Bohemian ware, therefore, most naturally command our attention, and in this chapter I shall deal chiefly with the English and American glass.

The decorative periods are fairly well marked in old furniture and old silver, and chronological demarcations are comparatively distinct in old china. In glassware, however, it takes minute study to learn the gradual changes of fashions and so be able to trace the age of a piece from its style. Even then it is seldom possible to be exact. A study of styles, however, is a first requisite to a knowledge of the subject.

The best way to learn the facts about a piece of old glassware in your possession is to find a piece like

it in some authoritative book or authentic collection. If this is impossible, a brief view of the history of styles in this country and England in the eighteenth and early nineteenth centuries will prove helpful, though I have seen pieces of glassware that simply would not fit in anywhere historically. We have to do the best we can with the material at hand.

In general, the English table glassware of the eighteenth century lacks the delicacy and variety of treatment found in the Venetian ware, and it is not as elaborately ornamented as the Dutch and German ware. But with all its simplicity there is enough variety in it to bewilder the novice, and while it is far less beautiful and artistic than many other kinds of glassware, it is naturally dearer to the American collector and is not without a beauty of its own which is found nowhere else.

There are three well-known, authentic examples in existence of Elizabethan glassware of the sixteenth century in England, but not even that of the seventeenth century is particularly interesting to the American. It is really the glassware of the period from 1725 to 1825, or perhaps from 1700 to 1850, that concerns us most.

The eighteenth century in England was notoriously an age of ale-drinkers and wine-bibbers,

An English or Dutch liquor set in a brass-bound mahogany box

It came from Marblehead and is now in the Atkinson collection. The decorations on the glass are in gilt, and the glass tray is an unusual feature. The box is lined with pink silk and is 10 inches high. Valued at about $50

and your English squires were topers all. Hence a large proportion of the English glassware of the eighteenth century was in the form of drinking-glasses, mugs, and decanters. Frown as we may upon the pictures of midnight wassail and boisterous conviviality, with brave toasts and frothing bumpers, making the Christmas holidays one grand, sweet "booze," we cannot deny that we owe these merry roisterers much for the tall ale-glasses, the graceful decanters, and the slender wine-glasses which they have bequeathed to us.

English drinking-glasses appear to be better understood than any other class of glassware. This fact is largely due to the enthusiastic study made of the subject by Albert Hartshorne. If you wish to know all there is to be known about English drinking-glasses up to 1800, consult Hartshorne's "Old English Glasses," if you can find a copy. It was published in London in 1897, contains 490 pages, and is as big as a family Bible. Much light is also thrown on the subject by Percy Bate, in his "English Table Glass."

Bate divides wine-glasses into two classes—thin, delicate ones for the home, and coarse, heavy ones for taverns. In these glasses a gradual change in the shape of the bowls is to be noted, but the changes in

the stems form the best division of the period. While it is not possible to fix dates with any certainty, the period beginning 1680 and ending 1820 may be roughly divided as follows: first, baluster stems; second, plain stems; third, air-twist stems; fourth, white-twist stems; fifth, cut stems. This does not mean that plain stems were found only in the early part of the eighteenth century, but they predominated then. All these periods overlapped, but this is about the best we can do in the way of classification. Plain stems have been made from the first; so have baluster stems, becoming especially popular again in the molded ware of the early nineteenth century. Cut glass, however, can be pretty safely placed in a period beginning about 1780. It was not common until 1800, and not very elaborate until after that.

The feet of the wine-glasses are also some indication of their age. Bate divides the period into three parts. In the first stage the under edge of the wine-glass feet folded back on itself a quarter of an inch, and there was a rough pontil-mark on the under side. In the second stage there was a pontil-mark, but no fold in the foot. In the third stage, beginning late in the century, the pontil-mark was ground off, leaving a depression. This last was also the period of cut glass, so that if the pontil-mark is found ground

Glass pitcher, both cut and engraved. A beautiful piece in the Nathaniel West collection Stands 10 inches high
Date about 1825

A remarkably cut English decanter A snake winds around the neck. From the West collection Thirteen inches high, including stopper

off any but cut-stemmed glasses, the piece is likely to be spurious.

The feet were nearly always higher than in later glasses, appearing usually in the form of a shallow cone, and sometimes being dome- or bell-shaped.

The term pontil-mark perhaps needs explanation. Like the stilt or cockspur marks on old china, it is a defect of manufacture. It is a rough, circular scar, found on the bottoms of glasses and other blown pieces, formed by the breaking of the glass from the pontil or punty-rod which holds it while the workman finishes the piece.

To sum up, it is practically impossible for the novice to distinguish a genuine from a spurious eighteenth-century wine-glass, but certain features should be looked for. The foot should be as large in diameter as the bowl, or larger. It should have a "high instep." There should usually be a pontil-mark, or at least a rim or depression showing where it has been polished off.

Another feature to be frequently noted in these old glasses is the tear-drop in the stem—a little bubble of air in the glass, that was probably left there purposely for ornament.

It should be mentioned in passing that some of these drinking-glasses were undoubtedly manufac-

tured in the Low Countries, but it is not necessary to confuse the average collector by going into that question.

Glass-cutting began in the latter part of the eighteenth century, first on bowls, jugs, and other standing pieces of quality glass, as well as on salt-cellars, and later on wine-glass stems. The earliest known date for a cut wine-glass is 1758. They did not become common until nearly 1800.

By the latter part of the eighteenth century a fine, hard quality of glass was being produced in England, suitable for cutting, polishing, engraving, and etching. More elaborate ornamentation consequently began to appear. On glasses and other thin ware this was chiefly engraving done by a wheel. Sometimes deep intaglio effects were cut; the best examples of this are now rare because so fragile. A very few pieces were etched with fluoric acid, and occasionally oil gilt was used in the engraving, though few examples of this are now in existence, as the gilt was not durable.

For the most part, the fine glassware of the latter part of the century was of a more or less elaborate surface design, engraved with a wheel after the polishing, giving a rough, opaque effect in contrast to the transparent polish. Various patterns were

used, including flowers, conventional festoons, and emblems, crests, initials, etc. Jacobite mottos and emblems were common at one time, while hop, barley, and grape-vine patterns were popular.

There were also ale-glasses and other tall glasses, somewhat rarer than the wine-glasses, but of the same general type. Other drinking-glasses of the period included goblets, rummers, cider-, dram-, and spirit-glasses, as well as mugs and glass tankards. The glass candlesticks to some extent followed the contemporaneous styles of the wine-glass stems in their general form. Cut-glass candlesticks are usually placed at 1800 or later.

The English decanters and bottles of the eighteenth century, while less graceful in form than the wine-glasses, and less decorative, are still very interesting. Early in the century the wine was brought on the table in big black bottles. These gave place to simple bottles of clear glass, which later were engraved. Gradually they became more slender, then more globular, and finally the heavy, cumbersome cut-glass decanters came into vogue.

There are one or two very interesting forms which Bate and Hartshorne scarcely mention. About 1796 appeared the square base, chiefly on goblets, candlesticks, compote-jars, and other large standing pieces.

Tumblers also came into vogue about this time, many of them handsomely engraved.

Finally, there were certain pieces made in a very rich colored glass—usually a deep blue. This is found most commonly as a lining to a piece of open-work silver—a salt-cellar, mustard-pot, or even a wine- or cordial-glass.

I find that the average American collector treasures English and American-made ware impartially, provided it belonged to early Americans—and the French and Dutch and Bohemian ware, for that matter. The American-made ware, to be honest, was not as beautiful as the English, but much of it was delightfully quaint, and its source naturally interesting.

At first the American-made ware was greenish, coarse, and full of bubbles and sand. After 1800 it was clearer, and the patterns then in vogue had much original grace. There were salt-cellars, bottles, pitchers, and toddy-glasses. After about 1810 American pressed and cut glass began to appear, including goblets, mugs, and various pieces of table glassware, both large and small. A collection of American glassware, including pieces representative of each decade, illustrates a most interesting evolution.

ENGLISH AND AMERICAN GLASSWARE

Glass was manufactured in this country at an earlier date than either china or silver, but in its beginnings it was very crude. A glass-bottle factory was established in the woods near Jamestown, in the colony of Virginia, soon after 1609, and blown glassware was made in various parts of the country from that time until 1827, when the modern industry was born with the turning out of the first pressed-glass tumblers at Sandwich, Massachusetts.

In 1639 coarse bottles, etc., were made in Salem, and in 1683 glassware was made in Philadelphia. In New York City there were two factories in operation in 1732, one in Connecticut in 1747, and another in Brooklyn in 1760, while work of no mean character was being turned out in New Jersey as early as 1739. In the latter part of the eighteenth century there were factories in Temple, New Hampshire; Albany, Baltimore, Pittsburgh, and elsewhere.

Among the first successful works and perhaps the most famous was that at Manheim, Pennsylvania. Here Baron Stiegel established a factory about 1769, and there are in existence richly colored bowls and goblets of the Bohemian type which were products of this factory. There are also interesting bottles and flasks in existence which came from a factory in

Kensington, Philadelphia, that was established in 1771.

As a matter of fact, however, most of our old glassware is not as old as the china, furniture, and silverware which usually figure in collections, most of the American ware of any merit having been made after 1800. Some that was made as late as 1850 is considered more or less valuable to-day.

Many of the American makers after 1800 adopted the idea of the Staffordshire potters and made bottles and other pieces, blown in metal molds and engraved in American historical or political designs by professional cutters. The coloring in these pieces gives little clue, as the tints used in 1800 were used both before and after. Neither does the size tell the story, for that varied. Marks are seldom found. The best we can do is to label them American and place them somewhere between 1775 and 1850.

Comparatively little that is definite is known of the eighteenth-century products in this country. We know, however, that the earliest American bottles are characterized by the rough, irregular edges of their mouths, where the neck was cut off with shears when the glass was in a plastic state. They possess no rim or ornament. On the base is found the pontil-mark, which is also found on old

glass pitchers and other mold-blown pieces of American make. In finer work it was ground off, but this can usually be detected.

Between 1850 and 1860 an improvement was made. The bottle was held in a case while the bottom was finished smooth and round. A rim was also made at the mouth with a tool. Some of these old bottles were made in very beautiful tints—sapphire blue, emerald green, olive, claret, brown, opalescent white, light green, pale blue, and transparent white. The factories were most active between 1848 and 1852, so that the majority of these bottles now in existence are of this period, though earlier ones exist.

Professor E. A. Barber has made a very complete study of these historically decorated bottles in his interesting book, "American Glassware." As early as 1790, he says, bottles bearing heads and busts of noted men were made in Baltimore. In 1775 Stanger Bros. established works at Glassboro, New Jersey, which became the property of Whitney Bros. in 1840. From the latter firm we have brown whisky-bottles shaped like log cabins, and "Tippecanoe" inkstands in the form of beehives, log cabins, and cider-barrels —emblems of the Presidential campaign of 1840. In 1850 they made flasks with globular bodies and long, slender necks, dedicated to Jenny Lind.

Earlier in the century interesting bottles were made of a similar nature. Among others there was a factory at Coventry, Connecticut, in 1813, which manufactured certain quaint tumblers, decanters, pint flasks, larger bottles, snuff-canisters, and inkstands. Some of these flasks bear the initials T. S. or S. & C.

In 1825 several factories made portrait flasks, commemorative of the opening of the Erie Canal, many of them bearing the busts of General Lafayette and De Witt Clinton. Others are the railroad bottle of 1825, the log-cabin bottle of 1840, Pike's Peak, General Zachary Taylor, Captain Bragg, and Charley Ross bottles, as well as bottles bearing national and masonic emblems.

The name S. Huffsey appears on a few bottles of about 1850, some of them decorated with likenesses of Jenny Lind and Louis Kossuth, both of whom made a stir by their visits to this country. Mr. Barber cites many other examples of this class of work.

Another historical piece was the glass cup-plate, on which the cup rested while the tea was cooling in the china saucer. These were much in favor about 1840, and included local souvenirs, like the Bunker Hill plates, while others bore the heads of statesmen and some the political emblems of the 1840 cam-

Old American glass bottle. The Jenny Lind pattern

Log-cabin bottle, popular during the 1840 presidential campaign

paign. Among other subjects found on these cup-plates are the log cabin, the Benjamin Franklin steamboat, eagle and shield, etc. There are also to be found a few molded-glass salt-cellars of this period, bearing relief devices of the American eagle and stars.

Apart from their historical significance, however, these pieces lack the charm of the earlier pressed ware, while most valuable of all are the occasional odd pieces that are now quite rare, which were decorated in colors burned in, as on china.

The opal glass of the early nineteenth century should also be mentioned. It was very fashionable about 1820 for candlesticks, lamps, cups, small plates, door-knobs, mirror-knobs, drawer handles, and rosettes for looping back window-curtains.

Most of the pieces shown in our illustrations are of English make. They are from photographs taken of family collections in eastern Massachusetts, and represent the sort of ware that was used for "best" a hundred years ago. It is this sort of ware which is really the most satisfactory to collect, because it is not only old, but of present beauty and usefulness.

Like every other class of antiques, old glassware is faked, especially abroad. The Germans have turned out much bogus Bohemian ware. It is prob-

ably a fact, however, that most of the glassware in this country is genuine. The dealers here as a rule find it more profitable to sell their reproductions frankly as such, and these reproductions are to be found in many antique shops.

Because of the lack of trade-marks and other distinguishing features, no ready-made rules for detecting imitations can be laid down. The experienced connoisseur can usually divine the difference, but the safeguard of the novice is to purchase in out-of-the-way places, or require a signed statement from the dealer. As a matter of fact, it costs so much to imitate the old pieces, whether blown, pressed, or molded, ground or cut, that faking does not pay at the prevailing prices. The cost of making a metal mold would usually discourage the attempt.

The value of the sort of glassware herein described varies greatly, but the prices secured by sales are seldom high—often lower than modern cut glass. In fact, the modern ware is so much better in every way that there is not much demand for the old. This fact, however, should not lower the value of the old glass in the eyes of the collector.

In general, the values do not range as high as for most kinds of old china. Beautiful pieces of cut glass of the early nineteenth century can sometimes

be secured for $10, or a little more, and they are certainly worth it.

Full sets are not only rare, but are not much in demand. For present-day use they are not popular because of the lack of finger-bowls and other desirable pieces. Of course the presence of such pieces immediately stamps a set containing them as a reproduction. Such reproductions, however, are popular for home use and deservedly so.

The values attributed to old glassware are of wide range and difficult to determine. In a shop recently I saw a fine pair of cut-glass bonbon-dishes marked $28 for the pair. If such a pair had belonged to my grandmother I might well value it at $50. Another more elaborate bonbon-dish, over one hundred years old, was valued at $25, and another pair was appraised at $35. As a rule, the sort of pieces shown here—decanters, carafes, compote-dishes, etc.—may be bought for from $15 to $20, and sometimes beautifully cut pieces are to be obtained for $25 or less.

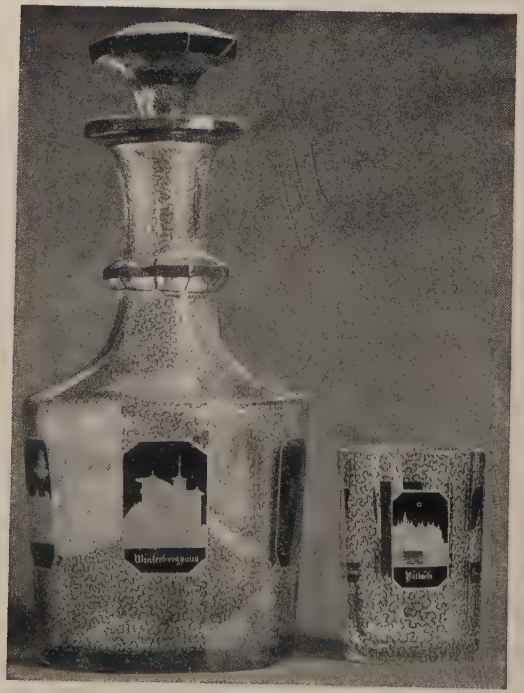
I have seen late eighteenth-century wine-glasses, handsomely engraved, marked $1.25 each, and a beautiful pair of cruets of later date marked $4.50 each. Tumblers of the early nineteenth century are worth about $2 each, American bottles $6 to $12, and American cup-plates $1 apiece.

CHAPTER XIV

BOHEMIAN GLASSWARE

THERE is perhaps hardly enough of interest to be written about Bohemian glassware to warrant a separate chapter on the subject, and yet it is so different from American and English glass in many respects that there seems to be no other logical method. Besides, the beauty of this glassware, not too well known among collectors, should win for it a place beside old Wedgwood. It was used and highly prized in the households of our forefathers.

We are treating now of a class of colored glassware that has come to be known—not always correctly—as Bohemian. While most of our glassware came from England, much of that most highly prized and most carefully preserved by our great-grandfathers came from Germany—chiefly Bohemia, Saxony, Bavaria, and Silesia. Because it was so carefully



Decanter and tumbler beautifully decorated in red. Rare Bohemian glass in Miss Grace Atkinson's collection

A splendid set of Bohemian ware, cut and engraved in medallion decorations. Hunting subjects

Red-and-white pitchers of desirable form. In the collection of Mrs. Walter J. Mitchell, Manchester, Massachusetts

preserved, not a little of it is still in existence, and it offers a fascinating field for the collector.

Bohemian glassware was made chiefly in the forms of drinking-mugs, decanters, bottles, goblets, and wine-sets. Pitchers, dishes, and other pieces are occasionally found. The forms are so varied and beautiful that no collection, however large, can ever become monotonous.

The colors also offer wide variety. Red, green, pink, blue, white, amber, and other colors were used. As a rule, however, the quality of the color is unmistakable and of great beauty. Hold a piece of real Bohemian against the light, and its clear, gem-like effect becomes at once apparent.

The decoration is, in the main, intaglio; the surface of the glass was stained, and the design cut into the clear crystal. There are some exceptions which will be mentioned later.

The art of making glassware stained on the surface probably originated in Venice, the seat of the greatest skill and originality in glass-craft in the sixteenth and seventeenth centuries. This art was probably copied by the Germans about the beginning of the seventeenth century. During this century the manufacture of Bohemian glassware became an important industry and made a serious impression on

the European glass market. Venice had controlled the glass trade for more than three hundred years, and France had been content to sit at her feet and learn of her. Now Bohemia entered the industrial lists with a clearer glass than that which either of her competitors was able to produce. Furthermore, a Bohemian named Gasper Lehmann discovered a hitherto unknown method for engraving upon glass, and this opened a new field for decorative art. Lehmann transmitted his knowledge to a pupil named George Schwanhard, and he continued to improve upon his master's devices, until all Europe went mad over engraved glass.

The engraving was done by holding the glass against the point of a whirling spindle, and designs of great intricacy were in this way executed by skilled workmen. Designs were also made by cutting on wheels, depending on the sharp outline of the stained surface to produce the decoration in relief. Four vertical wheels were successively used, set in motion by the workman's feet. The first of these wheels was of iron, the next of sandstone, the next of wood, and the last of cork. The first operation of rough cutting was done on the iron wheel, by using sand moistened with water. The sandstone wheel was lightly applied, and that was followed by

the wooden one, on which had been thrown fine sand first, then very fine emery, and lastly putty-powder, which is a mixture of tin and oxid of lead. The last wheel of cork finished the operation. If a workman did not have a cork wheel, he could still put on a very good finish by means of his wooden wheel, sprinkled with dry tin-putty, and covered with a piece of woolen stuff.

A cheaper kind of Bohemian glass was sometimes made by etching the design with fluoric acid, by a somewhat complicated but not expensive process. Very skilful and beautiful ornamentation was done in this way, but acid-etched pieces are naturally of less value than hand-cut pieces to-day, as they were a century or two ago. Etched glass can be distinguished after some experience. However carefully the chemical operation may be performed, it is impossible that every part eaten by the acid should have the sharpness and clearness of line which is given by the point of a graving-tool or the edge of the cutting-wheel at the hands of an expert workman.

During the eighteenth century Bohemian glassware became popular and fairly plentiful. Some was used in Germany, but most of it was exported to Austria, Italy, the East, England, and America. In

our country it was highly prized, especially by gentlemen of means who were proud of their wine-services and used them much.

Comparisons between the Bohemian product and much of the other glass upon the market are strongly in favor of the former. It was clear, light, and of agreeable delicacy to the touch. No other glass as purely colorless was ever made until the modern discovery of flint glass. The Bohemians used their own shapes, which are distinctly different from all others, if not often more beautiful.

One step in the manufacture differed quite widely from that used in other countries. In order to hasten the work of the furnaces, the rims of goblets and similar objects were trimmed by means of the cutter's wheel, instead of by the glass-maker's shears, as in England, Belgium, and France. The workmen, by long practice, had acquired a wonderful degree of skill in taking the top from articles by the cutter, instead of having them opened by the glass-blower. This gave the edges a neater and smoother appearance.

While cutting and engraving were the more common forms of decoration, the originality of the Bohemian glass-workers did not lack other means of expression. The art of cameo incrustation on glass-

Typical pieces of red Bohemian glassware. Two vases, 4½ inches high, and a tumbler, 3½ inches high, from the Nicholl collection

An unusual specimen of Bohemian glass. A punch-bowl, 13 inches high, owned by the Misses Nicholl of Salem. Transparent dark blue with white dots

ware was first introduced by the Bohemians, and they made use of it to some extent. A kind of enameled painting is also found on what has been called Fichtel glass, made at kilns in the Fichtel Mountains in Bavaria. Artists sometimes varied their work and produced pleasing effects by engraving through the outer coloring into an interior of white, transparent or enameled glass, which was afterward decorated with gold, and painted in arabesques.

The coloring on the ordinary kind of Bohemian glassware was a stain applied to the surface with a brush and fixed by subjection to heat. To the richness of this color is due the chief beauty of the ware. Some of the glass, however, was colored throughout in the making, by means of various minerals and chemicals.

Collectors of Bohemian glassware should look first for sharpness and depth of cutting, and excellence of design. A beautiful form is naturally more valuable than a clumsy one, and a delicate pattern in the engraving than a coarse one. All other things being equal, the heavier the glass and the deeper the cutting, the more valuable the piece, while the amount and elaborateness of the engraving and cutting are also determining factors. Always examine the cut-

ting and feel of the edges. They should be sharp, or a high price is unjustifiable.

The sharp edges are not found on the acid-etched pieces nor on the half-cut imitations. These imitations are very successfully made by first blowing the glass in a mold that contains the required design, and then giving it a superficial finish on the wheel. The edges readily proclaim a difference between the real cut glass and the imitation. This, of course, is a common test for all cut glass.

The color is another important feature to consider. Any piece loses value if its color is not clear, uniform, and pleasing. Some of the blues and greens are far less desirable than others, while the connoisseur never ceases his search for the perfect red. A deep wine-color is much desired, but a rich, brilliant ruby—almost an ox-blood color—is the most earnestly sought for and the least easily imitated. The whites and light tints should always be perfectly clear; just now pure pink is much in demand, and high prices are asked and paid for it.

The only reasonable criticism ever made upon the glass is that it sometimes yellows with age, but this has been found by experiment to be true of all perfectly clear glass, under the action of strong sunlight. Applications of artificial heat restore the original purity.

BOHEMIAN GLASSWARE

For the most part Bohemian glassware collecting is interesting and satisfactory. The ware is rare enough to furnish incentive, and not so rare as to cause the quest to become discouraging. Above all, it is beautiful to look upon.

It is impossible to give any figures that will adequately place the value on Bohemian glassware as a whole. So much depends on the cutting, the pattern, the color. In general, bottles and decanters may range from $5 to $15 apiece. The best grades are worth slightly more, perhaps. For example, a 14-inch decanter, deeply cut, of the true ruby color, and of good design, would be worth about $35. But "deeply cut" and "good design" are hardly definite terms. No piece of reputable Bohemian ware at least seventy-five years old is worth less than $5, while complete wine-sets, if heavy and beautiful, may be valued at $100 or more. Evidently good judgment and a working knowledge of typical examples of the ware are essential in buying or selling Bohemian glassware.

CHAPTER XV

THE COLLECTING OF OLD SILVERWARE

IT is impossible to maintain that any one form of collecting is better than any other—that it is more absorbing to the devotee, or seems less foolish to the scoffer. There are certain elements in the collecting of old silver, however, which differentiate it from all other forms of collecting.

Old silver is intrinsically valuable for its metal alone, and intrinsically beautiful in its workmanship. Furthermore, the collecting of old silver, because of the system of hall-marks, which will be explained later, may be reduced more nearly to an exact science than any other form of collecting.

In old furniture we look for style, age, and material, and in Georgian furniture for the maker; in old blue china the salient points are maker and pictorial subject; in silver we seek for the year of manufacture, style, and history, but, above all, for the individual beauty and usefulness of the piece. The value of old silver is real value.

THE COLLECTING OF OLD SILVERWARE

The collection of old silver has been wide-spread for many years, but its popularity is increasing rapidly, and whether as a fad or a serious business, it is yearly gaining devotees who cannot be appealed to by any other form of collecting.

In no other line can the collector afford to be more conservative. Not a single thing need be accepted merely because it is old; there are enough things that are both useful and beautiful to be had, and the old silver collection need not be large or comprehensive to be valuable.

There have been silversmiths and silverware for so long that there is silver in existence representing practically every period of history back to the deluge. The amateur collector might as well recognize first as last the immensity of the field he is starting out to delve in, and decide to work one corner of it thoroughly.

As a matter of fact, leaving out of consideration for the time being those enthusiasts who possess a personal hobby and recognize no other, the average householder in America to-day, if he is interested in such matters at all, is interested chiefly in the French, American, and English ware. I am told by dealers that old French silverware is becoming extremely popular for decorative purposes, and the ornate

beauty and fine craftsmanship of some of this French silverware more than justify this popularity.

Americans would naturally be interested in American ware first, then English ware. The American ware should be the more interesting historically, except that the fascination of hall-marks is absent from it. One cannot determine the exact year of its make, though the maker's name is often given and serves as a clue. The American ware, moreover, is not as artistic in form nor as fine in workmanship as the English ware. It forms, nevertheless, an extremely interesting study, and considerable new light has of late been shed on it.

This interest was manifest at an exhibition of American silverware held at the Museum of Fine Arts in Boston in 1906. The pieces shown there were nearly all patterned more or less closely after the contemporaneous English styles. Only a few showed distinct Dutch influence.

The earliest American silversmith of note was John Hull of Boston. His partner was Robert Sanderson. They used a mark formed of their initials as early as 1659. Another early silversmith was Jeremiah Drummer, their apprentice. Another whose work was noteworthy was John Cony, who was followed by a number of others during the eigh-

Two superb sugar-bowls in the collection of Charles R. Waters. They were made from Spanish doubloons and illustrate the simple grace of the Georgian style

teenth century, whose work is well worth the study of such collectors as care to confine themselves to a somewhat restricted field.

This discussion, however, will be confined chiefly to old British ware. It was English silver and Sheffield plate which graced most of the sideboards and cupboards of our great-grandmothers. Furthermore, while the French silversmiths made use of a hall-mark system similar to that of the English, it was not as accurate nor as comprehensive, and the historic classification of French silver is often difficult. It is the English hall-mark and date system that, to me at least, makes the study of English silverware so unusually interesting.

It is not my intention to be arbitrary. All silver is good silver, but I think the average collector will do well to confine himself to narrow limits, although those limits do not necessarily have to be the ones I choose.

Confining ourselves to English ware, then, we find several kinds: ecclesiastical silver, college and corporation plate, purely ornamental silver, and domestic ware. This last offers by far the best field for the average collector. But from the beginning up to the present, many, many styles of silver have been brought out, and one simply cannot hope to come

close to them all. To my mind, the English domestic silverware dating from 1700 to 1850 includes all that one man can hope to know much about or possess much of.

Now just what sort of silver was made during this time? How can you tell a piece when you see it? And what is it worth when you possess it?

To begin with, there are as many different styles of silversmithing and ornamentation as there are decorative periods in the history of art. To know something of these styles is a prime requisite in determining when and where a piece of silver was made. There is French silverware strikingly typical of the Renaissance, Louis XIV, Louis XV, Louis XVI, and Empire styles, and all the rest of them, corresponding to the contemporary styles in architecture, furniture, and decoration. So in England there is the Jacobean, the Queen Anne, and the Georgian.

To be very brief, the eighteenth century marked the highest development of the silversmith's art in England. The work of this century far exceeds that of all others in variety and beauty. During this century came the Georgian period—a period of stately houses and wonderful mahogany furniture. It has always seemed to me as though the Renaissance spirit had gotten its second wind about the time of the

Louis in France and the Georges in England. Every imaginable kind of tableware was manufactured in silver, and the grade was kept uniform by wise laws.

An English author has divided the century into three periods. First, the Queen Anne period from 1702 to 1714. The silver at this time was rather massive than graceful, though the forms were good, and there was little ornament. Second, the Lamerie period, from 1714 to 1727, named from a famous silversmith. Silver pieces improved in form and took on more ornamentation, until finally they became almost florid. In a general way, this was the rococo period, which in France culminated in the reign of Louis XV. Then followed the Classical or Georgian period proper, from the early part of George the Third's reign to the opening years of the nineteenth century. As was the case with furniture and architecture, the style in silverware became Greco-Roman in type—Roman in France and Greek in England, with a slightly modified style appearing in America, which we know as Colonial. It is this Classic type of Georgian which is perhaps the finest of all.

A study of the decorative styles in the silver of this period would be well worth while; I have merely hinted at the bare outline of such a study. As the

styles changed constantly, though sometimes very gradually, they indicate pretty distinctly the age of a piece of silver or furniture.

But the most exact method of telling the age of a piece of British silverware is by the hall-marks. Indeed, this system has made the identification of English silverware more accurate and complete than of almost any other class of art objects. For record has been kept at the Goldsmiths' Hall, London, for five centuries, of all annual date-letters and of the registered silversmiths and their private marks.

Every mark on your old silver means something, and if you care to be sure about its age or maker, a study of these marks and the system is essential.

There are several authoritative books on the subject. In the limited space of a single chapter I can give only a general idea of the system, and must leave out much that would be helpful and interesting.

In 1337 King Edward III granted a charter to the Goldsmiths' Guild. During the reign of Edward IV the Goldsmiths' Company of London, as it came to be known, invented and put into practice an alphabetical system of marks, changing each year. There were similar codes in the provincial assay offices. This system is one of the few bequests of the Middle

This unusually fine collection of old silver has been in the possession of an old Salem family for many generations It is especially rich in graceful Classic Georgian pieces, the work of clever English craftsmen in the eighteenth century

Ages which have stood the test of time practically without change. By the provisions of this system we have not only a lasting index by which to judge the age of gold and silver, but we have a guaranty of genuineness and standard metal, for these marks were officially supervised and the laws were strict.

Neither the date-marks nor makers' marks are hall-marks, properly speaking, though all marks on silver are commonly referred to as hall-marks. The true hall-marks are the leopard and the lion. The leopard's head was used first, from 1300, and in 1545 a lion passant was added. These marks were punched into the metal with a die, the animal appearing in a shield or oblong field.

Until 1550 a small crown appeared over the lion; from 1557 to 1680 the puncheon followed the outline of the lion's body; after that the lion appeared on an oblong shield.

These various forms of the hall-mark indicate certain broad periods, and are sometimes helpful in determining the age of a piece of silver when the date-mark is indistinct or there is any doubt about it.

The date-letter or year-mark system, which I will describe more fully later, seems to have been definitely settled about 1518, for, although there was

an alphabetical system more than fifty years before, beginning with the Lombardic A, a number of errors crept in, and it is customary to go back to 1518 as an accurate starting-point. From that time a new letter was used each year up to the present day.

Charles II raised the standard of the metal, and in 1695 the new quality was given a new mark—Britannia, sitting, in an oblong puncheon, with a lion's head, erased. The standard was found to be too soft for practical purposes, however, and in 1720 there was a return to the old, and present, standard of metal, with the leopard's head and lion passant. Naturally, these Britannia pieces are rare.

Makers began to use their private marks about 1363. At first they used the first two letters of the surname; about 1739 the initials were substituted. For example, prior to this date Paul Lamerie's mark was La; afterward it became P. L.

Thus, there were four marks on the silver up to 1784—leopard's head, lion, date-letter, and maker's mark. In 1784 the sovereign's head was added—the governmental customs mark—making five punches in all.

There were changes made from time to time in the fixed hall-marks, which are worth noting. For example, the leopard's head was set in a puncheon fol-

lowing its outlines, until 1678, when it began to appear in a symmetrical shield of five sides. In 1696 the head was reduced somewhat in size. In 1720 the leopard lost his beard, and his shield became oblong, and in 1823 his crown was taken away from him.

These were all London marks; there were, in addition, provincial marks. The Edinburgh hall-mark dates from 1457. It was a triple-turreted castle or tower. The standard mark was a thistle, which was substituted for the assay-master's initials in 1757. The date-letter cycles began in Edinburgh in 1681. Glasgow had a curious emblem—a tree with a bird in the top, a bell hanging from one branch, and a fish across the trunk, stamped in an oval puncheon. The Sheffield and Birmingham hall-marks were a crown and an anchor respectively, with the lion passant as the standard mark. Dublin had a crowned harp. Other special marks were long used in Chester, Newcastle, and many Scottish towns. Familiarity with these provincial marks will often prevent confusion in studying old silver.

Now to go back to the subject of date-marks. I cannot do more than barely indicate what there is in the subject for those who wish to go into it seriously. Different cities or Halls had different year-marks;

I will deal only with the London marks as being by far the most important.

Each year had assigned to it a letter of the alphabet, which was stamped on every piece of silver made or sold in London that year. When the alphabet was used up they went back to A again, taking, usually, a slightly different form of letter. These alphabets stopped at the letter U, so that each of these cycles is an even twenty years in length.

While I cannot attempt to describe all these different letters, it may be interesting to show a table of them for a period of a century and a half, during which time some of the finest silverware of any age was made. These are the forms given the letters:

1696 to 1715—Old court hand in five-sided shield.

1716 to 1735—Old Roman capitals in five-sided shield.

1736 to 1755—Roman lower-case letters. After the letter c the shield became more ornate.

1756 to 1775—Early English capitals with shield shaped and curved at the bottom.

1776 to 1795—Roman lower-case, with same shield.

1796 to 1815—Roman capitals. Shield with cut-off corners at top.

1816 to 1835—Roman lower-case in same shield.

Ornate silver salt-cellars lined with glass. Very decidedly Louis XIV in pattern and may be of French make. An inch and three quarters high

A very unique and rare piece of solid silver—a gravy-boat—bearing the Pickman coat of arms

Two Georgian creamers in the family of Mr. Daniel Low
Five and four inches high, respectively

1836 to 1855—Old English capitals. Shield with square corners at top.

These were followed by Old English and Roman alphabets in various shaped shields.

To know these letters thoroughly, the collector should possess one of the excellent English books containing facsimiles of them all. There are several such books, supplied with scores of full-page plates.

And yet, a knowledge of the date-letters is not entirely sufficient. The collector must be familiar with the entire system. For example, the date-letter in 1780 is almost precisely like that of 1820. In 1780, however, there was no sovereign's head, and the leopard had a crown. These marks, beside the date-letter, thus determine accurately the exact year of manufacture.

Simply as an illustration, let us take an old silver tankard. It bears the head of King George, and hence was made after 1783. It also bears the maker's initials, the lion and a crowned leopard. This proves the piece to have been made before 1823, when the crown was dropped. Therefore, however indistinct the form of the date-letter may be, we have two limiting dates. On this particular piece, however, appears a lower-case Roman k, so that the piece must be in one of the two Roman lower-case

cycles—1776 to 1795, or 1816 to 1835. The letter k would make the year either 1786 or 1826. But we know that it is n't later than 1823, because of the crown of the leopard. Therefore the date of the piece is exactly 1786. Furthermore, if the puncheon were distinct, the shield would be seen to be slightly different in shape from one of 1826.

In other words, every piece of old silver presents an amusing little puzzle or enigma—find the date.

Unfortunately for the peace of mind of some owners of old silver, there are a few genuine pieces on which no hall-marks appear. Once in a while some old silversmith evaded the law, but in most of such cases marks have been worn off, or have disappeared through repairing. This is particularly true of the old silver in this country, much of which has been worn thin by much scrubbing and polishing at the hands of zealous Yankee housewives. In any case, the presence of marks certainly affects the market value of a piece.

The old silver in this country is largely English Georgian, and that is one reason why I should advise the collecting of this class of ware. It possesses a historical significance for Americans that no other sort possesses to anything like so great an extent. Our great-grandmothers and their mothers used some

of the ornate Lamerie ware, and certain openwork basket-like pieces, which were inspired by Dutch influences; but most of the old Colonial ware was Classic Georgian, graceful and chaste. I know of no handsomer pieces than the octagonal shapes that were among the popular forms of that day.

The first step in the matter of collecting is a knowledge of frauds and imitations, for no class of antiques is free from the curse of counterfeiting.

As in furniture, the manufacture of frank reproductions is an honorable business, serving to preserve beautiful styles and forms in an age when the originals are becoming scarce. It is the imitation with intent to deceive that merits the condemnation of every lover of old things.

The sale of old silver with forged hall-marks, which increase its value, while a dangerous proceeding, is known to be fairly common, especially in England, due to the rapid rise in value of old silverware during the past decade.

One way of counterfeiting old silver is to make a perfect copy of an old piece in some alloy, and give it a thick coating of silver by the modern electroplate process. Such counterfeits are treated with a good deal of skill, hall-marks and all being reproduced. On the bottom or inside of the piece may sometimes

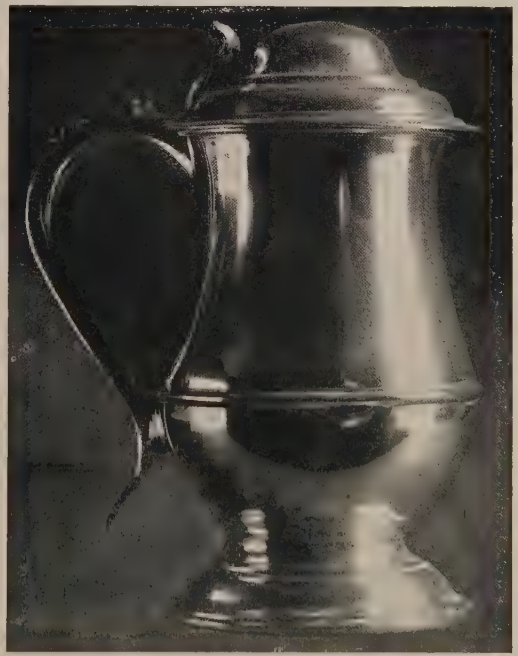
be found the granulated or crystallized surfaces left by this process, though these are usually tooled over if in sight.

Sometimes English hall-marks have been cut from a spoon or other small article of great age, and transferred to a larger piece of more modern make. Though cleverly done, the edges of the borrowed section can usually be detected by a magnifying-glass; sometimes sulphur fumes will show it; a blow-pipe will almost always reveal the solder. While one cannot always make use of these tests, it should be borne in mind that a genuine hall-mark does not always serve as a guaranty of the piece that bears it.

There are, in general, two motives for forging hall-marks: first, to pass off inferior metal as standard; second, to make a piece appear to be older than it is. In the first case, if a piece is suspected, the base metal can be discovered by some method of assaying. In the second case the safest way is to study period styles as well as hall-marks, to see if they agree. A hall-mark of the year 1750 on a piece of silver of the style made in 1800 would be good ground for suspicion.

Another matter to study is the method of manufacture. The old Georgian silver was hand-made, and most of it shows hammer-marks on the inside of

An old English silver tankard belonging to the Rococo period, 7½ inches high, bearing the Pickman coat of arms



A typical Colonial tankard, inherited by Mrs. William C. West from John Manning, of Ipswich, Massachusetts. Stands 8¾ inches high

cups, tankards, etc. Look for these. Don't be misled by marks of wear and tear; they are easily counterfeited. Also study the color and appearance of old silver. An expert can tell the difference at a glance. There is a soft, white sheen on the old ware, the result of exposure and cleaning, which is strikingly different from a newly made piece of ware, no matter what the style of finish. Finally, study the relative position of the various marks as they appear on authentic pieces. They were not punched in at random, but had fixed positions. Counterfeiters have not often observed this. The general appearance of marks tells much. You will not find them uniformly clean and even in genuine pieces; they usually are exactly so in bogus pieces.

One way of increasing the value of old pieces of silver is by the method that in furniture is spoken of as "glorifying." That is, ornaments are sometimes soldered to old but plain pieces, or a plate or mug without decoration may be chased and engraved, and the value thus increased. The French are very clever at this. They sometimes bury the "glorified" piece or treat it with acids which oxidize the new parts and give them the appearance of age. A simple wash of acid is not often used now, as it can be quickly removed on the polishing-wheel, and is not a safe

enough method. Your French antiquarian will also invent a thrilling pedigree for his beautiful old piece, in which a Spanish convent or a Duke of Burgundy usually figures.

It is still easier to forge the later English ware, and much of it is done. Sometimes clever transformations have been achieved by beating a plain saucepan or plates into a tankard or other more elaborate piece, leaving the hall-marks intact, and glorifying at will.

And so the wisest collectors have been deceived and we all take chances. There is no sure rule for determining what is genuine. The hints already given will help, and experience will do the rest. Always look for new parts, evidence of soldering, etc. Another point to be noted is that old spoons and forks of hammered metal can be easily bent at the handle; modern articles of cast silver are rigid.

Of course, not all additions are fraudulent "glorifications"; some are honest repairs. Some important pieces are thus patched, occasionally to the obliteration of a hall-mark.

I fancy, however, that not many of my readers will go into the collection of old silver very extensively, nor ever buy very much. If you do, it is possible to get pieces of old tableware, both useful and

beautiful, which are unquestionably genuine. The best dealers in our large cities are thoroughly reliable. But you may always expect to pay a good round sum for what you get.

I imagine that most people are more interested in the preservation of a few old heirlooms than in the establishment of a large collection. I have told how the age of these old pieces may be determined. By diligent study of books and an examination of the maker's mark and town-mark, you may discover when the piece was made and by whom.

Now as to the actual money value of the piece. That is pretty hard to determine. It will never be less than the weight-value of the metal, but its market value will be determined by age, beauty of design, rarity of pattern, etc. One dealer fixed the limits for me at from $5 to $600 or $700 an ounce—a pretty wide range. Previous to 1902 the highest price ever paid was at the rate of $345 an ounce. The highest price since then, obtained for a piece of silver at Christie's, the famous London auction rooms, was $1,650 an ounce. On December 12, 1908, a James I goblet, a little over seven inches high, bearing the date-mark of 1606, and weighing six ounces twelve pennyweight, sold at Christie's for £600, and a smaller goblet, five and one-half inches

high, dated 1608, was sold at the rate of £95 10s. an ounce. Also a set of four circular salt-cellars was sold for £160 per ounce. On December 10, at the same house, a pair of Charles II candlesticks, eleven inches high, dated 1672, brought $7,100.

In this country a great variety of old articles in silver—too many to enumerate—are to be obtained in the shops and elsewhere—beautiful meat-platters, teapots, etc. The prices will usually seem high to the uninitiated, but the foregoing figures will give the reader an idea of the extent to which the present demand has advanced the values. Often fine pieces are to be bought at a lower rate, but good specimens almost always bring good prices. Your old silver is certainly valuable, however hard it may be to appraise it, and its value has been rapidly increasing.

I have not attempted, with most of these chapters, to give anything like a complete bibliography of the best works dealing with the subjects discussed, though in some cases I have mentioned a few worth knowing. On the subject of old furniture, for example, there are literally scores of books worth consulting and reading. For the sake of giving the reader a clue to the best sources of information on old silverware, however, particularly as regards full tables of hall-marks, I will append an abridged list

of books that may be consulted by the amateur antiquarian who wishes to know more about the subject.

William Chaffers is one of the greatest authorities. He has written a big book on the subject—"Hall-Marks on Gold and Silver"—and also an abridged handbook edition which I have found very complete and comprehensive. It was published by Gibbings & Company, London, 1897.

Another huge book of great value is "Old London Silver," by Montague Howard, published by Batsford in London, in 1903. It is a volume of 400 pages, splendidly illustrated, showing many historic styles and forms. A full collection of makers' marks and hall-marks is given.

A great mass of facts is to be found in "Old Plate," by John Henry Buck. It contains many marks and is especially good on the old silver in this country.

Another exhaustive work is "Old English Plate," by Wilfred Joseph Cripps, published in 1901 by John Murray, London. It is a book of 519 pages, and contains 2,600 marks. The same author wrote "Old French Plate" and "College and Corporation Plate."

CHAPTER XVI

THE PEWTER ON THE DRESSER

UNTIL recently it might have been said that pewter appealed to a smaller class of collectors than either old furniture, china, or silverware. It is not altogether easy to obtain, and there are many who consider it not worth the trouble, and not without some reason. It is not intrinsically valuable, being a cheap alloy of base metals; and its beauty is rather that of some quaint, sweet-faced, gray-haired old lady in a lace cap, than of a blooming ballroom belle. Some people don't care for old ladies—some do. And there is the whole story in a nutshell, applying to nearly all forms of antiques.

Lately, however, the number of pewter-collectors has greatly increased, and the shops are now being continually searched for good specimens. People have been learning how interesting old pewter is—and how cheap. It is one of the few classes of an-

English tankard, 8½ inches high, with "joggled" decoration. Worth about $15

Pewter coffee-urn, 100 years old. Dutch type
Worth about $18

tiques that do not demand a large outlay from their admirers; old pewter is within reach of the average purse.

To appreciate truly the real charm of old pewter requires a peculiarly subtle taste that cannot be explained to the Philistine any more than a preference for Wagner preludes and Limburger cheese.

If the "look" and "feel" and atmosphere of old pewter really do awaken a feeling of delight within you, it may be worth while looking a little into the matter of collecting it, what it really is, the history of it, and its approximate value to-day.

In the first place, pewter is worth collecting because it is comparatively rare. It was cheap and therefore was once common, but it was also destructible. Much of it simply wore out. Hundreds of pounds were melted up for bullets in the stern old days of '76. Piles of it went to the junkman when it became old and unpopular, or was thrown out as worthless. Consequently, in spite of its low intrinsic value, it is sometimes salable to-day at a good figure.

Historically, it is hugely interesting. Glassware and silverware, china and furniture, are being made to-day, in some instances, better than ever before. But pewter belongs strictly to a bygone day. Sixty-

odd years ago, when the invention of cheap silver and nickel plates, white metal, etc., made the competition too hot, the manufacture of pewter for actual domestic use was practically abandoned. It now lives for the collector alone.

To be sure, the collecting of pewter is not without its drawbacks, and should not be hastily entered into. It is not easily classified, and such classification as has been given it is largely artificial. It was always a modest metal, and there are no magic names like Chippendale and Wedgwood connected with its manufacture. But the charm is there for many of us. Not even Lowestoft is more fragrant with the breath of the old Colonial days.

Furthermore, while there is no such perfect system of hall-marks and date-letters on pewter as that which makes the study of old silverware so absorbing to a certain class of collectors, most pewter bears some mark that can be classified, though the softness of the metal and much cleaning have too often rendered the marks indistinct. This is one of the features, however, that make pewter interesting. It is not so much a matter of guesswork as is old glassware; the approximate date of manufacture can be determined from the marks.

What is pewter? Perhaps that is the first ques-

Two typical pewter sugar-bowls of American make, not uncommon specimens. The one on the left is 8½ inches high, and was made by Redman & Co., Philadelphia. Worth $4 or $5. The one at the right is of a later date, and would not be worth quite as much, even if the cover were not missing Made some 70 years ago by Reed & Barton. Atkinson collection

These two pewter teapots are excellent form and are worth $15 or $16. They are from the Atkinson collection and may also be of American make. The one at the left is 9 inches high and is marked "McQuilkin" on the bottom. The other is 7½ inches high and bears an eagle and the name "A Griswold"

tion to answer, if not the most interesting. What is it, and how was it made?

Not to go into chemistry or musty records and statistics, it is perhaps sufficient to say that pewter was made chiefly of tin and lead, in varying proportions, with traces sometimes of iron, copper, or zinc, and occasionally bismuth or antimony to lower the melting-point. In the later days of pewter less lead and more copper were used as a rule. At different times and in different localities, the authorities in power established various requirements of ingredients to keep up the quality of the manufactured articles.

In its natural state, pewter has, in color, a dark, subdued tone, half-way between that of lead and silver. It is soft and restful to the eye and smooth to the touch. It possesses a sheen peculiar to itself, without the dead look of lead or the crude, hard whiteness of tin. While it wears out more quickly than a harder metal, it is naturally lasting, and though it darkens and dulls easily, it oxidizes but little.

For trenchers, chargers, platters, and the larger plates, the metal was cast in flat pieces and rolled into sheets and then hammered into shape, sometimes over a wooden form. This process gave rigidity and compactness to the alloy and smoothness and hard-

ness to the surface. Smaller plates and dishes were usually cast in form. These flat pieces were called sadware.

Hollow-ware, and practically all other pewter, was cast in molds. These were usually of gun-metal, though plaster of Paris, wood, iron, and sand molds were also occasionally used. As gun-metal was expensive, several pewterers were accustomed to own molds in common. This served to strengthen the guilds in the large cities.

The molds were coated inside with fine pumice-powder and resin, or white of egg and red ochre. The molten metal was poured in and allowed to cool. When it was taken out, the surface was dull and dirty-looking, and several methods were employed for improving it. Sadware, such as spoons and small plates, which were cast in one piece, was hammered and burnished by hand.

With the hollow-ware the process was more elaborate. Porringers and simple cups were sometimes cast whole, but pieces with bulging sides, molded rims or bases, handles, lids, noses, etc., were cast in two or more parts which were subsequently soldered together. The article was then usually turned, scraped, and burnished on a lathe.

While much of the best pewter was not decorated,

excellent work was done by some pewterers in additional ornament. This decoration was of three kinds: stamping or "joggled" work, engraving, and embossed or repoussé work. Engraving was not as common in England as has been supposed, and some of the engraving belongs to a later date than the casting. Fine lines were cut with a sharp tool. Deep engraving was not often possible. The "joggled" work was done by tapping a rough chisel and rocking it from side to side. The Dutch were especially skilful in this. Genuine repoussé work is usually Dutch or German.

Most of the books and chapters that have been written on old pewter devote the lion's share of their space to the history of its manufacture. Beginning with the harmless statement that pewter was wrought in China nearly two thousand years ago and was possibly used by the Phenicians and early Hebrews, they are in full cry by the time they reach the ancient Romans and cover every subsequent century down to the present time. The story of the Pewterers' Company in London they tell in detail and quote more or less exciting passages from old wills and inventories. I question whether all this is of vital importance to the modern collector; and I am therefore moved to apologize for the brief historical data that

I shall give, simply to aid the collector to determine the age and origin of his specimens.

First, a word as to the countries from which our old pewter comes. Chinese and Japanese pewter is to be found only in museums and large collections. English pewter goes back to the tenth century, but few pieces now existing antedate the seventeenth century. As early as the fourteenth and fifteenth centuries pewter was produced in quantities in France, Germany, Holland, and Switzerland, and a very little in Italy and Spain. French ware of the sixteenth century was very elaborate, and pieces are occasionally to be found. It deteriorated after 1750. During the seventeenth century Dutch and German pewter was the best. Paris and Lyons were the pewter centers of France, Nuremberg and Augsburg of Germany, and Ghent was the source of much Flemish pewter. British and American pewter will be considered more in detail later.

At first pewter in England and other European countries was made for ecclesiastical purposes, and later for domestic use. From the twelfth to the fifteenth centuries it grew slowly but steadily in importance all over northern Europe, though as late as the fourteenth century domestic pewter was used only by the nobility and higher clergy.

Pewter pepper-boxes from the Prescott Bigelow collection. Probably over 100 years old and much prized for their quaint, graceful shapes. Valued at $4 to $6 each

Whale-oil lamps from the same collection. Probably 150 years old Worth about $8 each. Note the burner for two round wicks on the left-hand specimen

THE PEWTER ON THE DRESSER

The exact time when pewter became popular for table and kitchen use is uncertain, but sometime in the fifteenth century it supplanted woodenware.

It was during the sixteenth and seventeenth centuries that pewter attained the height of its popularity, though its general employment for household purposes continued throughout the eighteenth and early nineteenth centuries.

During the sixteenth century the artistic quality of pewter ware was greatly improved. In 1567 an act of James VI of Scotland divided it into two grades, the best to be marked with a crown and hammer and the second quality with the maker's name. Few, if any, pieces so marked are now in existence. All sorts of plates and mugs were made. The trade was prosperous in England and had sprung up in Scotland. France and Germany were decorating their ware. Perhaps sixteenth-century pieces would now be more common if most of the church plate had not been destroyed in England and Scotland during the Reformation.

In the seventeenth century pewter was again used in churches in the form of communion services. All sorts of things began to be made in pewter, from toys to fireplace ornaments. Pewter spoons and even forks were added to the common household utensils.

The skill and activity of English silversmiths served to keep down the value of pewter, but it was china, which became popular in the seventeenth century, that really superseded pewter, and during the eighteenth century the pewter companies declined and lost control of the trade. Then came better and much cheaper glassware, with improved processes of manufacture, and more and more china, until pewter came to be considered out of date and was driven from the table. For other purposes Britannia ware, block tin, German silver, and nickel plate came into use, and before the nineteenth century was far advanced pewter became obsolete.

The history of the manufacture of pewter in England is practically the story of the London Guild, or Worshipful Company of Pewterers. This history is more or less interesting, if you like bloodless history, but it has comparatively little bearing on the subject of modern collecting. For many years this guild controlled and protected all the making and selling of pewter in England. It was started about 1348 and was granted a charter by Edward IV in 1473. I believe some form of the organization is still kept up, but it has been insignificant for eighty years or more.

This London company was at one time very

Pewter pitcher, 7½ inches high, and spoon-holder, 4½ inches high. The pitcher is not considered good shape, and the decoration—in this case engraved—raises a question as to authenticity. Worth only $6 or $7. Spoon-holder is worth $3 or $4

Two pewter tea-pots belonging to Mr. Frank Chapman. One is by "Jas. Dixon & Sons," an English concern, and the other is marked "Frost." The left-hand one is of small value, because not old; the other is over 100 years old, and is worth $15 or $16

powerful and did much to maintain the quality of the ware and to encourage skilful craftsmanship. It also made an attempt to compel and record marks, which, if it had been successful, would have made it as easy to tell the exact date of manufacture of a piece of pewter as of a piece of old silverware. Every piece should have borne the "touch" or trade-mark of the maker, but the rule was not enforced.

Marking for purity began in 1474, and probably many private touches were registered at the Pewterers' Hall, but these, with many valuable records, were destroyed in the great London fire of 1666. Five plates of these touch-marks, dating from 1650, have been preserved. These include 1,200 separate touches, but of these only forty-one give the maker's name and the date, and any attempt to classify them here would be confusing. In fact, so few pieces now in existence bear any of these touch-marks that it is hardly worth while making a close study of them. If, however, you have a touch-marked specimen, you will find William Redman's "Handbook of Information, etc.," a reliable book of reference.

Occasionally a rose, usually with a crown, is found stamped in the pewter. This was the regulation London Guild quality mark. The touch-mark was the trade-mark of the maker. This was usually his

name alone, or with some device like a flower or an animal. The earliest ones were small initials. The last touch on the plates at Pewterers' Hall is dated 1824.

There were other guilds in England, the most important being at York. In Scotland, too, the craft thrived, and the guild at Edinburgh at one time enjoyed a fame second only to that of the London company. The Incorporation of Hammermen of Edinburgh was formed in 1483, and included the pewterers. Their touch-plates have all been lost, and a great deal of the Scotch pewter bears no marks, anyway. The general hall-mark was a thistle and a crown, while the local mark of a three-towered castle on a rock is sometimes found. Other local marks also exist, like Glasgow's tree, fish, bird, and bell.

Pewter was brought into America with the earlier settlers, and in the seventeenth century not a few English pewterers came to this country to find employment. They settled chiefly in Plymouth Colony, in Boston, and in Salem. Pewter was also made and sold in New York. It became common in the eighteenth century. Much of the American-made pewter bears the name of the maker.

In New England it became customary for families

to melt down and recast their pewter spoons. Sometimes one mold belonged to a community.

English, Continental, and American-made pewter is all to be found in this country, as our ancestors used both imported and domestic ware. Sixteenth-century pewter exists for the most part only in museum collections, and seventeenth-century specimens are very rare. The pieces to be found in American collections belong to the eighteenth and early nineteenth centuries, and it is the ware of this period which will presently be described. Within the limits of this period it is not easy to determine the exact age of a piece of pewter, chiefly owing to the absence of intelligible marks. Of course, where a touch-mark is found which corresponds to one on the London plates, a date can approximately be given. Occasionally a date appears on the piece itself.

The best guide is the form of the specimen, since the forms changed and styles developed. It takes study, of course, to master this side of the subject—study of actual collections as well as somewhat tedious books. In general, the simpler a piece is, both in its general lines and in ornament, the older it is, and there are a very few rough-and-ready rules that may be followed. In the larger plates and platters,

for example, we find broader rims and thicker metal in the older pieces. Scotch plates are deeper than English plates, as a rule. In the latter part of the seventeenth century all platters and plates were nearly flat and had wide edges. Earlier plates and salvers sometimes stood on feet. Pewter in the form of silverware followed the contemporary style, and as the silver is hall-marked, the date of the pewter can sometimes be determined by comparison. This is especially true of the church ware. In general, the English ware was always simple in form, in comparison with the Continental pewter.

Almost every conceivable domestic utensil was made in pewter. There were pots, jugs, tankards, flagons, measures, cream-jugs, pitchers, porringers, plates, platters, spoons, forks, salt-cellars, pepper-shakers, mustard-pots, lamps, candlesticks, candle-molds, tea-pots, sugar-bowls, tobacco-jars, tea-caddies, crucifixes, knee and shoe buckles, coffee-urns, hot-water dishes, snuff-boxes, money-boxes, inkstands, egg-cups, watch-cases, buttons, bleeding-cups, goblets, mugs, bowls, basins, ladles for soup, toddy, or gravy, and dozens of other things. Plates, platters, flagons, mugs, and the dishes of common use are the forms commonly to be met with to-day.

Stoneware jugs are sometimes found with pewter lids. In England and Italy, but seldom here, pewter garden ornaments are occasionally to be found—figures, vases, and urns. The Adam brothers are known to have designed some beautiful pewter urns. Ewers and basins were made in this country a hundred years ago, but are now rare. Spoons are not common, and forks even less so; the metal was too soft for these purposes.

Sometimes very attractive bowls with "ears" are found. Tasters were small bowls with one handle, while bleeding-cups were also small bowls, about an inch and a half across, with one handle and with graduated rings inside.

Ecclesiastical pewter now extant consists chiefly of alms-dishes, communion services, and collection plates. They are rare in this country, and are found chiefly in Scotland.

Many different shapes of candlesticks are to be found in the changing fashions of different periods.

Whale-oil lamps are not uncommon. Usually two wicks were used, which were pricked up and snuffed when the light burned dim. Whale-oil was procurable about 1712. Small round wicks were used at first; flat wicks came in about 1763. So some

idea can be gained of the age of a lamp. Chimneys were not used until later, though sometimes a sort of bull's-eye was used to concentrate the light.

Salt-cellars and pepper-boxes are not as common as might be supposed. The same is true of pewter tea-pots; they melted too easily if hung over the fire.

An interesting vessel, which one often hears mentioned by pewter-collectors, is the tappit-hen. This was a peculiarly shaped measure which was made and used in Scotland. There were usually three pieces in a set, and they ranged from one pint to three quarts in capacity. The smallest size had no lid. The largest ones usually had a pewter cup fitting in the neck of the measure, under the lid, for use when his lordship called loudly for ale outside the tavern door. Tappit-hens are rare in this country; in fact, I doubt if there are many specimens of genuine Scotch make this side of the Atlantic.

I have tried to give an idea of what old pewter is like; now a word about collecting it. In the first place, is it faked? That 's always an important question.

Imitations of old pewter ware have undoubtedly been made and put on the market. In fact, the tappit-hen has been counterfeited in Scotland, England, Belgium, and the United States, there having been a

A collection of old pewter in an old house whose inmates keep about them the treasures of a bygone day

noticeable demand for tappit-hens among collectors. The obvious moral is, be slow to buy a tappit-hen, for genuine specimens in this country are few. Were it not for this demand, it would hardly pay to make bogus pieces even at the prevailing prices for antiques. First, an alloy must be made almost precisely like old pewter, for nothing else has the same appearance. Then molds must be made and the pieces cast in the old way. Then they must be "antiqued"—scratched, dented, left out in the weather, buried, or treated with acids. All this is expensive, and in the end it does n't pay, for such a business must be carried on in a small way at best. Owing to the lack of reliable marks, pewter can be faked so as to deceive the average collector, but it is safe to say that there are few pieces in this country that are complete counterfeits.

More common is the "glorifying" of pewter. Plain pieces are sometimes ornamented so as to increase their value. Repoussé work is occasionally added, but the usual method is chasing or engraving. I find that collectors and dealers are always suspicious of eighteenth-century household utensils, in the English forms, which show much decoration. Probably this form of faking will defeat itself, as collectors are showing a willingness to pay as much

for a plain piece as for an engraved one of the same age and equal beauty of form.

Fictitious dates are sometimes stamped on the bottoms of pewter utensils, but this is a crude method and easily detected by those who study the period styles. The faker usually wants to make a good sum while he 's about it, and turns the clock back at least a century. To "antique" the honest reproductions that are on the market does not pay, for they cost nearly as much as antique pieces.

There are one or two manufacturers in England and at least one in the United States who have revived some of the old forms and are making pewter reproductions and selling them as such. Such ware is charming for decorative purposes as well as for actual use in modern Colonial dining-rooms. Such reproductions sell for prices something like these: flagons and tankards, $5 to $12 each; mugs, $1.50 to $3; candlesticks, $1.50 to $3; plates, about $2; more elaborate pieces, up to $16 or $18. For the home-maker, in decorating and furnishing, these reproductions are a great boon, though of course they have little interest for the collector.

Now what is old pewter worth? Well, as in the case of other antiques, prices vary, and any piece is worth about what you can get for it. In England

the greatest value is attached to sixteenth-century pewter, but in this country the household ware of the eighteenth century is most sought after, for we surround with a halo of national romance almost everything pertaining to the Revolutionary period. Ecclesiastical ware is rare in this country, and hence valuable, but the simple pieces that adorned the Colonial dresser stand highest in the average collector's favor.

Such pieces have a money value, but that value is hard to determine. One writer sets the following values, for example: plates, eight to eleven inches in diameter, $1.25 to $2.50; plates and trenchers, twelve to sixteen inches, $3 to $6; 20-inch plates, $6 to $10. If you were to offer your pewter plates for sale, this is probably what you could get for them, but you are lucky if you can purchase at such low figures. Prices in the shops run much higher, and good pieces are usually appraised for more by their owners. The value of old pewter, on the high scale now charged by dealers, can be estimated by reading the captions under the illustrations with this chapter. Roughly speaking, plain tankards are worth from $10 to $15, teapots from $10 to $20, whale-oil lamps from $5 to $10, sugar-bowls from $4 to $5, plain plates of medium size from $5 to $10, and so on. Ornamenta-

tion complicates the question of values, richly decorated pieces sometimes bringing large sums, if authentic.

A plain pewter coffee-urn is worth about $20; especially beautiful pieces are worth more. These urns usually had a tripod standard, made of brass, with a pierced gallery. These standards are frequently missing, and an urn with its stand is worth nearly twice as much as one without it.

It may be interesting to recall at this point that in 1557 pewter ware was selling by weight, at seven or eight pence per pound.

In general, the small collector will do well to stick to the simple British and American ware pretty closely, selecting his specimens for their quaint beauty of form and, as a rule, preferring plain to decorated pieces. I have no doubt that many such treasures are still stored away in old attics in New England, New York, New Jersey, Pennsylvania, and the South, waiting for loving hands to brush away the dust and restore them to a place of honor. For, after all, that 's the only romantic way to collect.

Before closing it may be well to say a word about repairing and caring for old pewter. Don't repair it unless you have to, and when you do, handle it gently and with care. Do not attempt to hammer

out dents, for old pewter may be brittle. Warm the metal and press out the dents with the round end of a broom-handle, or employ some similar method. What harm does a dent do, anyway? Holes may be carefully soldered and scratches may be rubbed down with very fine emery-powder. Black blotches caused by long oxidization may be removed with acids, or by soaking in paraffin. If the pewter is to be displayed but not handled, it may be protected with a thin coat of oil or vaseline.

Museum specimens are usually not cleaned at all, but I find that most private collectors prefer to polish their pewter and display it to the best advantage. I have made a note of several recipes for cleaning and polishing, and offer a few of them herewith, with the probably unnecessary advice that the simplest method be tried first.

Scrub vigorously with a hard brush and soap and hot water. Soda, borax, or ammonia may be added to the water. Follow with silver polish or whitening, and polish with a chamois skin or woolen cloth. This will not remove every trace of age, but will brighten the metal up. To keep it in good condition repeat the process about once a month. Never scrape the pewter with a knife or resort to emery-paper.

Pewter may be boiled in a weak solution of soda,

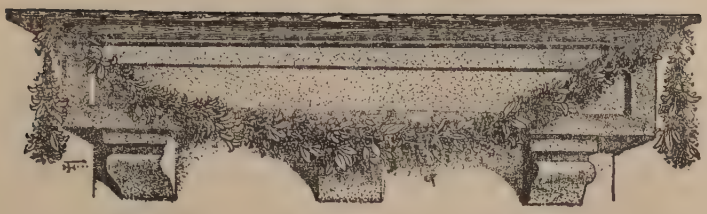
which removes surface stains. Oxidization spots may be carefully treated with hydrochloric acid and the piece rinsed in a weak solution of ammonia and rubbed up with a cloth.

An effective method is to soak the pewter for a day or two in a solution of potash. Dissolve a piece of potash the size of a hickory-nut in a quart of hot water, or double the amounts. Then polish with a cork, moistened with water or oil and dipped in very fine seashore sand or Bristol brick, and finish with chamois skin or flannel.

As a postscript, let me add an interesting fact that has been brought to my attention. I find that certain American-made pieces, marked "Reed & Barton, 1760," are treasured by ill-informed collectors as being very old and rare—and bring high prices in the shops, too. As a matter of fact these pieces were made about 1840, 1760 being the design number. This is simply an example of a common error.

Covered dish of Sheffield plate, worth $40. A pair would cost $100 or $125. Owned by Mrs George W. Rogers, Danvers, Massachusetts

Sheffield plate chafing-dish, or hot-water plate-warmer, owned by Miss A. Grace Atkinson, Salem
Worth $45, because useful as a fern-dish



CHAPTER XVII

SHEFFIELD PLATE

WITHIN the past few years Sheffield plate, or copper rolled plate, as it used to be called, has been gaining in popularity among collectors. The term "plate" is usually applied to solid silverware, so that the term may seem a trifle misleading to the novice.

Sheffield plate was the plated ware used by our grandmothers and great-grandmothers for the same purposes that plated ware is used for nowadays—as "second best," or by families who could not afford solid silver. Chiefly for this reason it has not been highly esteemed until recently, and was seldom valued as an heirloom. Many a fine piece has gone to the junk-dealer's because it was "out of fashion," or the silver had begun to wear off. Some fifty years ago great quantities of it were melted up for the silver mounts, especially in England. For this rea-

son Sheffield plate, while once common and comparatively inexpensive, is now rare enough to stimulate the collector's desire for acquisition.

The supply of pieces in good condition is limited, and the market prices have risen accordingly. If you have any Sheffield plate, by all means treasure it. Some of the best examples of Sheffield plate are now in this country, much of it having been handed down from Revolutionary days, when many a patriot's bride started housekeeping with Sheffield plate, for want of solid silver.

There are two good reasons why this ware should not be condemned to a low place in the antiquarian's esteem. In the first place, it was made during a period when the silversmith's art was at its height, and the plated ware was made in designs similar to the solid metal, and with the same care in workmanship. In grace and beauty of line, proportion, and ornamentation, Sheffield plate suffers little in comparison with the finer ware. Nothing in plated ware has since been made that can surpass it. This is due partly to the greater care taken by the old designers and manufacturers in their work, and partly because the modern process, being far more rapid, does not permit such individuality and finish.

This suggests Sheffield plate's second claim to dis-

tinction. Like old pewter, it is a ware which belongs strictly to the past. The process has been almost entirely discontinued. Its manufacture began about the middle of the eighteenth century, rose to a great industry, and died out as suddenly after 1850. It flourished for almost exactly a century.

Sheffield plate differs from all other plated ware in that the plating was done on the sheet-metal before the article was shaped. Before and since then plating of various sorts has been applied only to the finished piece, as in our electroplating process. Moreover, the plating was done on copper, while modern base metal is usually composed of an amalgam of copper, nickel, and zinc.

Perhaps it would be better not to speak of Sheffield as plated ware at all, in order to keep the difference quite distinct. Plated ware, as we know it, is less than seventy-five years old. To speak of Sheffield plate as plated ware is likely to cause an underestimation of its value. The difference will be explained more fully further on.

Furthermore, it is possible for the collector to secure examples of early Georgian and so-called Queen Anne work in Sheffield plate, while the rarity and high money value of silverware of that period make its acquisition extremely difficult. Sheffield

plate, historically and artistically, is as worthy of a place beside old china and old mahogany as is old silverware.

To appreciate the value and unique character of Sheffield plate, a brief sketch of its history and process of manufacture may prove helpful.

In 1742 one Thomas Bolsover of Sheffield, England, described in the histories as an "ingenious mechanic," accidentally fused some silver and copper while repairing a knife. He began experimenting, seeking for a method of plating copper with silver for the manufacture of small articles. In 1743, together with Joseph Wilson, he set up a factory for the manufacture of buckles, snuff-boxes, and knife-handles.

Joseph Hancock soon got hold of the secret and, perfecting it, demonstrated that it was possible to imitate the finest and most richly embossed silverware. Settling in Sheffield, he started the manufacture of all sorts of domestic pieces. Beginning modestly with horse-power, he later added water-power for the rolling process. Other manufacturers followed his example, and Sheffield plate soon began to replace pewter on the tables of the English middle classes. Altogether we know of twenty-three important manufacturers of this ware.

The industry flourished until the middle of the nineteenth century, and so few pieces of copper rolled plate were made after that time that they need not concern the collector. Electroplating is said to have been practised in a small way as early as 1832, when one Spencer of Liverpool discovered a process of electrically depositing silver on copper. Its discovery, or invention, is also attributed to a medical student of Rotherham, near Sheffield. At all events, the new process was patented on March 25, 1840. By 1850 the new ware was on the market everywhere and the industry had been revolutionized.

A brief description of how Sheffield plate was made will show how widely it differs from modern plated ware, which for the most part is some sort of white metal or alloy, dipped, washed, or electroplated after the piece has been formed.

First a brick-shaped ingot of copper, slightly alloyed with brass, an inch to an inch and a half thick and some two inches wide, was filed or planed smooth and its face made chemically clean. On this was placed a sheet of silver of fine quality, also filed smooth and cleaned. This piece of silver was of the same superficial area as the copper, but only one-sixteenth to one-half inch thick. Iron or steel pieces were placed to hold them together, and the whole

was hammered tightly together and firmly bound with wire. The edges of copper and silver were touched with borax and water, and the metal was placed in the furnace. As soon as the edges began to fuse it was quickly withdrawn and put into a cold pickle of water and spirits of salt or vitriol.

The silver and copper were then inseparably joined, and, furthermore, could be placed cold between the rollers of a rolling-mill and flattened out to any degree of fineness without changing the relative proportions of silver and copper.

After the plate had been rolled into thin sheet-metal, it was cut into the required shape and then hammered by hand into the form of cup or plate or teapot. Before shaping, a solid silver shield was often skilfully embedded to be engraved later with crest or coat of arms. Or, according to another theory, thin, shield-shaped sheets of silver were superimposed upon one another until a sufficient thickness was obtained for engraving.

Of these copper plates, thinly coated with silver on one side, the first Sheffield plate was made. The bottoms of trays, plates, etc., of that period were finished with a zinc covering. For nearly sixty years this process was changed but little. Then the silver coating was given to both sides of the ware. Two

An excellent Sheffield plate meat-platter, owned by Mrs. E. C. Swift of Pride's Crossing, Massachusetts. Worth $40 or $50

A splendid specimen of Sheffield plate in the Kittredge collection. Such pieces are rarely complete Worth $100 to $125—possibly $200. The central dish held boiled eggs, the small egg-cups were for individual use, and the end dishes were salt-cellars

blocks of silver were attached to the two sides of the copper block, and the whole rolled into a sheet which was worked in the same manner as solid silver. Some pieces, especially cream-jugs, sugar-basins, and salt-cellars, were gilded inside, with a wash, to imitate some of the silverware of that day. Coffee-pots, tea-urns, etc., were sometimes tinned on the inside.

At the edges of the piece, where the sheet-metal was cut, the copper showed, and a special finish, which is one of the characteristics of Sheffield plate, was necessary. At first this consisted of a silver wire, plain or twisted, soldered along the edge. Later a silver mount, more or less elaborate, solid or filled with base metal, was made to fit the piece and was soldered on instead of wire. In the most recent pieces these mounts were so carefully joined and burnished on the wrong side as well as the right side that a careful inspection is necessary to discover the joint. All genuine Sheffield plate, however, is finished by one of these methods at the edges.

At first articles in this ware were very plain; then came the demand for ornamentation, and ingenious men met the demand. Very thin pieces of sterling silver were cut and stamped with dies in exquisite forms. These pieces were filled on the concave side

with an alloy of lead and tin, and the ornament thus made soldered on to the plain piece. The other mounts, such as handles, feet, etc., were made in a similar manner. Larger parts, such as covers, coffee-pot noses, etc., were made from a separate piece of Sheffield plate and soldered carefully in place. On the more expensive pieces the mounts were of solid silver, and these are of course the most valuable now.

Solid silver shields or squares, intended for the owner's monogram or crest, are often found on the best pieces, embedded in a prominent place. The deep outlining necessary for this engraving would otherwise pierce through to the copper. Often these shields were so carefully welded in, and age and wear have so united the surface, that they are almost invisible. Breathing on the piece will occasionally disclose the outlines. On tarnished pieces they sometimes show plainly. Look for the shields at the middle of the least decorated portion of the tea- and coffee-pots, at the middle of the front or back of dish-covers, over the taps of urns, and at the center of trays, cake-baskets, etc. You will not always find them, but it 's an interesting search.

In addition to the mounts, ornamentation was gained by chasing and engraving, especially on the nineteenth-century pieces. Deeply engraved pieces are usually considered of greater value, because the

silver plate must be comparatively thick. Some of this engraving was very beautiful.

Almost every kind of tableware, and other articles that were made in silver from 1750 to 1850, were also made in Sheffield plate, and in similar designs. Among the pieces that are popular with collectors are the following: centerpieces or epergne stands bearing Sheffield plate or glass fruit- and bonbon-boats; large and small tea- and coffee-urns; pierced and wirework baskets; cake- and fruit-baskets, pierced, chased, and embossed; covered and uncovered meat-platters; candlesticks, some straight and some beautifully branched; snuffer trays, often chased; single bottle-stands, often pierced and chased; wine-coolers and ice-pails; vases; bottle-stands like casters; tureens for soup and sauce; covered entrée- and vegetable-dishes; plates, platters, trays, and salvers; mugs, goblets, and tankards; small bonbon-dishes and salt-cellars, sometimes pierced and bearing a glass lining; tea- and coffee-pots; cream-jugs; snuff-boxes.

Nearly all of these articles were manufactured during the entire period of one hundred years, though wine-coolers, supper-trays, cake- and fruit-baskets, egg-cup frames, dish-covers, and a few other articles probably date no further back than 1775. During this period the forms and styles of ornamen-

tation underwent a marked change, as did the fashions in dress, architecture, furniture, and silverware.

The earliest of the styles found in Sheffield plate has been commonly called Queen Anne, a term applied also to chairs and cottages that were built after that monarch's death. The style was really developed during the reign of George I, but the term "Queen Anne" has come to be more closely associated with style than "George I." The shape of these pieces of Queen Anne Sheffield plate is quaint, perhaps a little clumsy, but simple and full of character. Inside they often show the marks of the workman's hammer, and have fluted or drawn wire edges. The shapes are usually oblong or oval.

The early Georgian styles include a variety of patterns. First there is to be noted the raised or indented spiral fluting of the time of George II. Then came more elaborate ornamentation—chased flowers and festoons, often accompanied by piercing. Following this came the Classic Georgian, the result of the influence of Adam and Flaxman, and very similar in form to the Classic Georgian silverware. Perfection of form rather than elegance of ornamentation was the line of development, though the chasing was very fine, and the handles and other

Sheffield plate cake-basket owned by the Misses Kittredge, Andover. Richly ornamented. Worth $25 or $30

Chased Sheffield plate salver in the Rogers collection. Card trays bring $35; the largest salvers, $100 or more

mounts were often extremely beautiful and carefully modeled.

A more ornately Classic style followed this, which relied upon repoussé work for ornamentation. Medallions joined by swags or festoons were common. Little by little over-ornamentation became a fault, until it gave place to the style of the Empire period, the characteristics of which were heaviness of form and an Egyptian and Roman type of ornamentation. There were winged lions, sphinxes, a formal leaf pattern, and a wickerwork treatment.

After the Empire style came a revolt against Classicism, with much pierced work but little chasing or engraving. Fluting and raised work were revived, and a tendency to use natural flower and leaf forms. Finally there came a very florid style, and last a mixture that can hardly be classified.

The makers of Sheffield plate used no date-marks as did the silversmiths. The chief way of determining the age of a piece is by its style, using contemporaneous silverware as a basis. The makers sometimes used their private marks, but these in some cases extended over more than one generation. In general, the simpler and plainer a piece of Sheffield plate is, the older and more valuable it is, though those of later date are often more beautiful. The

pieces plated on one side are the oldest. Something may be learned from the finish of the edges, as previously explained. After 1824 nearly all pieces were welded and burnished at the edges on the wrong side.

Little record was ever kept of makers' marks, and the majority of existing pieces show no mark at all. The whole matter of marks is so doubtful that, while an interesting study in itself, it is seldom considered in valuing a piece. Makers sometimes placed their names on the early pieces, but there was no system of trade-marks in use before 1784. Pieces dating 1784 to 1794 frequently bear both the name and the mark of the maker. Names were practically never used after 1800.

Makers' marks, when found, at least prove British manufacture. Continental imitations never bear such marks. These marks are many and varied. Roberts, Cadman & Co. used a bell; Fenton, Creswick & Co., crossed arrows; Henry Wilkinson & Co., crossed keys on a shield; Holy, Wilkinson & Co., a pineapple; Walker, Knowles & Co., a ball and cross; Watson, Fenton & Bradbury, a ship; Kirkly, Waterhouse & Co., a phenix on a shield; and there are a dozen others, more or less rarely found.

What few marks have been preserved and identi-

fied are given in Mr. Bertie Wylie's book on "Sheffield Plate."

Until the last ten or fifteen years Sheffield plate had such small value that it was but little counterfeited. Lately, however, copies of Sheffield have been made in large quantities both in this country and in England, by the electroplating of cast reproductions. This generally results in a different color and texture, though the effect of age is often cleverly imitated. One firm in England, at least, is also making Sheffield by the old process. The copper and silver plates are rolled as formerly, the edges finished in solid silver, etc. Such pieces, when bruised and treated to simulate age, are extremely hard to detect —much more so than the electroplated imitations, with their more glassy appearance.

In general, bearing in mind the process of manufacture, see that the edge bands and embossed ornaments have been soldered on. They should, of course, be sterling silver and not electroplate. The color, weight, character and color of tarnish, ease of brightening, shape, style of ornamentation, appearance of edge, and general workmanship are all considered in judging the authenticity of Sheffield plate. Most old pieces are so worn that the copper shows somewhere, though this is not an invariable guide.

The decoration is hardly a safe thing to go by, as the chasing on the old plates, platters, trays, etc., being usually rather crude, is not hard to imitate. The connoisseur's educated sense of feeling and trained judgment are really necessary to detect the cleverest of the bogus pieces, and it is a safe rule to leave all doubtful specimens alone.

As in all other classes of antiques, the wise collector will look for intrinsic beauty as eagerly as for age, genuineness, and historic associations. The beautiful piece is always the most valuable from all points of view, but a worn piece need not be condemned as valueless. If so desired, such a piece can be refinished by a silversmith, but such procedure is seldom to be advocated. Indeed, it is hardly going too far to advise the amateur antiquarian never to have a piece replated, no matter how much of the copper shows; all its charm as an antique is then lost. In no case send your piece to the electroplater's to be "repaired." More than one fine piece has been ruined in the eyes of the connoisseur in this way. To him it is no longer Sheffield plate.

In the old days repairing was done by the most skilful workmen. If a mount came off it was soldered on and burnished with the utmost care. A

Sheffield plate wine-cooler or ice-pail, 12 inches high. Worth $150
More ornate examples are worth $250 apiece, in pairs

Sheffield plate snuffers and snuffer-tray in the Burnham collection
Good design. Worth $25 for the pair

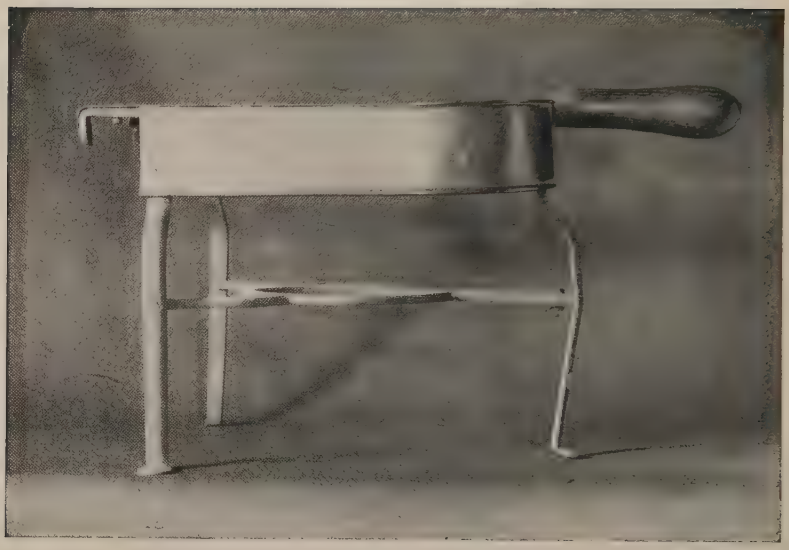
blister sometimes appeared in the silver, due to some spot or imperfection on the surface of the copper. This was removed and the place cleverly patched with one to five layers of silver leaf. The same result can be obtained to-day by good silversmiths by a modern sponging process.

Sheffield plate is valued by dealers and collectors chiefly by the size, beauty, and condition of the individual piece, though pieces made before 1770, because rare, are given a higher money value, other things being equal. Pieces with solid silver mounts are worth more than those with filled mounts.

As with other antiques, there is no fixed price. Centerpieces and epergne sets have sold for from $100 to $250; casters, $50; tea- and coffee-urns from $50 up, very high prices having been paid for especially fine ones; wine-coolers, $150 to $250 a pair; 30-inch engraved trays, $150 to $200; 16-inch trays, $75; small card-trays, $35; covered dishes, $25 to $75 and upward; cake-baskets, $15 to $25; teapots, $25 to $75; tea-sets, $75 to $100; straight candlesticks, $20 to $50 a pair; candelabra or branched candlesticks, $50 to $100; mugs, $10; quart tankards, $15 to $20. These are all high prices, paid for pieces in demand. Genuine Sheffield plate can often be picked up for less—$7 or $8 a

pair for small, plain candlesticks, or from $1 to $5 for a plain quart measure.

These figures are given merely as an indication of prices that pieces have brought. Much depends on the condition of the piece, for in many cases much cleaning has worn away the plate. It must be remembered that the material has very little intrinsic value; it is the beauty of workmanship, age, condition, and historical associations that fix the price.



Brass trivet—a unique piece. Worth $15

Brass kettle in the Burnham collection, with hollow handle for holding a longer handle of wood
Worth $13 to $15

CHAPTER XVIII

OLD BRASS AND COPPER UTENSILS

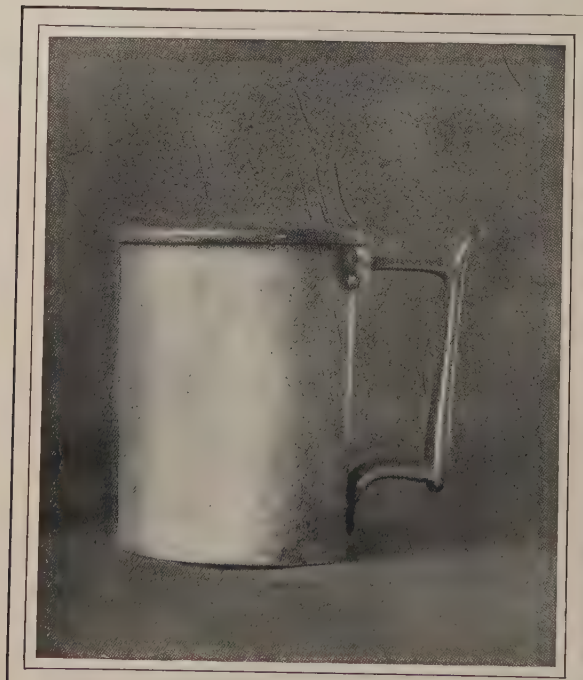
A CONSIDERATION of antiques and collecting would seem hardly complete without some mention of old brass and copper. And yet, if we are to confine ourselves to such things as were actually used by our American forebears in the old days, the subject becomes reduced, after all, to narrow limits. Having already considered old brass candlesticks and fire-irons in these pages, there remain only door-knockers and brass and copper kitchen utensils. With these latter the shops are well supplied, but only about one tenth of the pieces for sale are genuine Colonial. Most of them are Russian importations or modern counterfeits.

A study of the whole subject of Russian and Oriental brasses would be extremely interesting, but it hardly has a place in the present volume, since

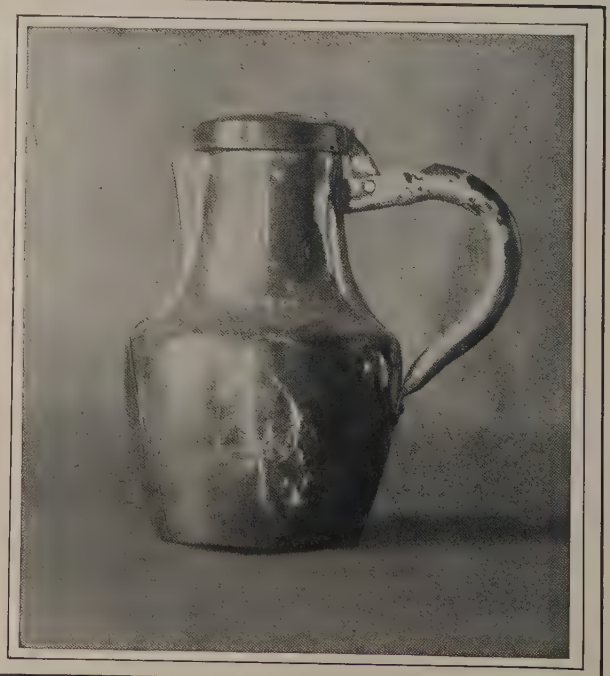
very few of these pieces found their way to this country during the seventeenth and eighteenth centuries. The things our forebears really used were of English and American manufacture, with some of Dutch and French origin. These are now very rare, and are seldom to be found in the shops. The brass and copper utensils offered as Colonial are mostly Russian, and half of those are modern reproductions. They are often beautiful, and make handsome ornaments for the home, but they are not what the average American collector of things Colonial is looking for.

Much of the genuine old Russian ware has been brought to this country by Russian Jews, and old Moorish, Persian, Indian, and Turkish pieces are to be found. The enthusiastic specialist in old brass finds delight in these exquisite pieces of workmanship, but the amateur antiquarian had best beware of them. He is more likely to pay a good price for faked antiques made recently in Russia, Asia Minor, or Allen Street, New York. The only really safe places to look for old Colonial brass and copper utensils are the old farmhouses of New England and Pennsylvania, and the absolutely reliable dealers.

It is not altogether easy for the novice to distinguish a Russian piece, though the expert can almost always tell one. In general, with exception of the



Brass cup, probably of Russian origin, but old. Richardson collection. Worth $8 or $9



Copper jug of probable French origin, owned by Mrs. E. C. Swift. Worth about $20

samovars, the Russian utensils are a bit clumsy. It is the form of the piece that indicates its source.

The best of the old brass and copper utensils came originally from England, much of it from Birmingham. Very few of these English pieces bear any mark or stamp.

From Holland and Brittany came brass and copper milk-cans and a few other pieces that our forefathers used.

Undoubtedly a great deal of the old brass and copper was of American make. Among the early settlers there were a number of braziers, and some of the oldest brass utensils that have come down to us were doubtless their work. They worked locally, and suited their styles to the needs of their customers, so that nothing like a classification or analysis is possible.

During the early part of the eighteenth century English braziers came in considerable numbers to New England and plied their trade there, introducing many of the English forms, so that it is often impossible to tell whether a piece is of English or American make, except that the American pieces are a little heavier. At the same time there were English and Dutch braziers working in New York and Pennsylvania. A famous New England brazier was

Jonathan Jackson, who died in 1736. He made brass hand-basins, pots, skillets, kettles, plates, saucers, spoons, and warming-pans, as well as knockers, candlesticks, and andirons.

During the last half of the century nearly all our brass and copper utensils were made in this country.

But aside from the andirons and candlesticks, and eliminating the more or less elaborate and beautiful Russian and Oriental pieces, there still remain enough good things to interest the Colonial collector —utensils that were employed in American homes a century or two ago.

Copper was perhaps less commonly used than brass, but some of the most interesting pieces were of that metal. There were measures, jugs, tankards, mugs, small pitchers, and sugar-bowls of copper, platters, saucers, bowls, and kettles. Sheet brass was imported from Wales and elsewhere and hammered into pots and open kettles. Both copper and brass utensils were frequently furnished with handles riveted on, and these were often hollow, holding a longer handle of wood. Long-handled ladles and skimmers were made with and without perforations. Copper tea-kettles were common, copper coffee-pots and coffee-urns less so. Dutch milk-cans were made of both brass and copper.

Brass preserve-kettle owned by Mr. Fred P. Richardson
Worth about $12

Copper coffee-pot in the Richardson collection
Worth about $15

Copper chafing-dishes were popular about 1750, and kettles standing on tripods over charcoal furnaces. Sometimes the furnaces were brass or iron.

Braziers, like pots with perforated covers, for carrying coals from room to room, were in common use, but are now comparatively rare. There were also braziers like open pails for burning charcoal. Warming-pans of brass and copper, sometimes beautifully chased and engraved, were used for heating beds in the cold New England winters. They are often very graceful, with their long wooden handles, sometimes of polished mahogany.

One of our illustrations shows a copper trivet. This was a device for keeping kettles hot in front of a hob grate. The two hooks at the end held it on the front of the grate, or it could be stood in the coals. The top was a sheet of perforated brass or copper, on which the kettle stood. Occasionally tea-kettles were also made with feet long enough to permit standing them in the coals. A common form was a globe-shaped pot with a straight wooden handle.

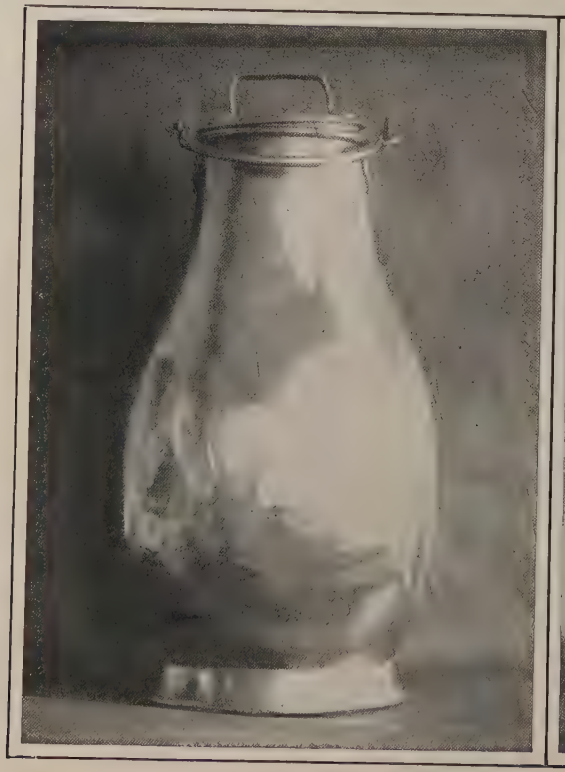
Brass was even more expensive than copper, and good pieces are rare. There were ladles, tea-kettles, jugs, sugar-bowls, and small pitchers of brass. Brass skillets were made sometimes with iron tripods for

standing in the coals. Plain pail-shaped kettles were common, chiefly without feet.

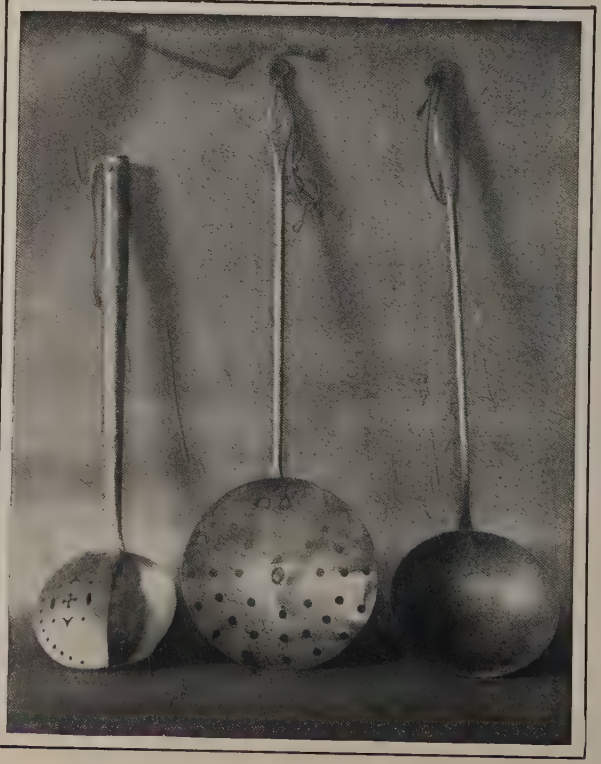
Coal came into general use in this country about 1744, and the Franklin stove became popular soon after. Brass and copper coal-scuttles and pipkins came into use. Chippendale, Heppelwhite, and Sheraton all designed pipkins.

The chief charm in collecting old brass and copper lies in the beauty of the metal itself, and the fact that many of the pieces lend themselves readily to decorative purposes in the home. Almost any shapely piece of old brass, and particularly old copper, with its rich color, makes a beautiful ornament. Open kettles and pots serve admirably as jardinières, and the smaller jugs as vases for cut flowers, while ladles, skimmers, warming-pans, platters, and other flat pieces need only to be hung on the wall to serve as their own justification. If the copper is highly burnished it looks its best in a subdued light.

Many collectors prefer not to polish their old brass and copper, but to allow it to retain the softened tints that age has given, with here and there a suggestion of green, red, and gold—the results of oxidization. Sometimes, of course, an old piece is so black and dirty as to need some treatment to bring out its beauty. Soap and water should be used first,



Early Dutch milk-can of copper. Swift collection
Worth about $15



Ladle and skimmers owned by Mrs. Page
Worth $3 to $5 apiece

and then an application of oil and rottenstone to take off any incrusted dirt. Then putz pomade may be used to give as high a polish and as new a look as is desired. Most amateurs need to be cautioned against too vigorous a cleaning, however. Finally, the palm of the hand and much patience will serve best to bring out the luster without wearing away the colors.

Genuine old brass and copper utensils command a fair price, but no more than they are worth as decorative ornaments in the home. The Russian pieces in the shops are cheap in comparison. A Russian copper pot may be worth $5, while an old English or American piece of similar shape and size would be worth $12. Copper jugs and measures are worth $6 or $8; tea-kettles, from $10 to $15; pots and skillets, $10 or $12; warming-pans, from $12 to $20. Brass is worth less than copper; a small brass jug may sometimes be picked up for $3 or $4, and a kettle for $5.

CHAPTER XIX

WHERE ANCIENT BACK-LOGS GLOWED

IT is almost impossible to picture the domestic life of the American colonists in the seventeenth and eighteenth centuries without calling up a vision of the huge kitchen fireplace, with its pewter-laden mantel, the old flintlock hung above, strings of peppers and onions overhead, and the family of our forefathers gathered about in the ruddy glow of the hickory and birch. It was a veritable family altar, about which cluster associations dearer to the heart of the American antiquarian than almost any others.

To be sure, one cannot conveniently make a collection of old fireplaces, but one can reproduce them in modern Colonial houses, and can furnish them with old andirons, tongs, and shovels, and hence, perhaps, the subject is worth considering on its practical side. Not a few misnamed Colonial houses in these days are fitted with pretty little brick holes in

The famous old kitchen in the Van Cortlandt House, New York

Though badly overcrowded, as is usually the case in museums, the fireplace looks much as it did a hundred years ago. Note the iron crane, the Dutch oven at the right, and the candle-mold on the floor in front of it. At the left of the fireplace is seen the door of the baking-oven

the wall that our ancestors never would have recognized as fireplaces, while genuine old brass andirons are becoming such a rarity as to be worthy of the quest of the most ardent collector.

In the earliest Colonial days of old New England the majority of dwellings—particularly the farmhouses—were heated by one large fireplace in the kitchen, which was also the family living-room. Sometimes these were so immense that one could sit in the ingle-nook and see the stars through the yawning chimney. Needless to say, as heating contrivances such fireplaces were anything but economical, but wood was plenty and handy, and our forefathers seem to have accustomed themselves to hot faces and cold backs. The direct heat was intense, while the cold came in from all other quarters. Hence the fire-screen (in the better-class homes), and the high-back chairs and settles with their big ears or wings for protection against drafts.

At the back of the fireplace, in the ashes, lay the huge back-log—sometimes so big that it had to be drawn into the kitchen by horses and a chain. A smaller log, called a forestick, rested on the andirons near the front, and the other wood was piled in between.

In the homes of the wealthy (which in the seven-

teenth century were few) there were other fireplaces than the one in the kitchen. In the large houses, where there was a real attempt at heating, a fireplace was to be found in nearly every important room. They often had backs of iron, usually cast in some figure or floral design. They were usually of brick and extremely plain and simple. Later, in the eighteenth century, the iron firebacks were more common, sometimes bearing the owner's coat of arms, as at Mount Vernon.

In the South, that is, in Virginia and South Carolina, though the milder winters required less thorough heating, there were many beautiful fireplaces during this period, with fittings equal in beauty and elegance to those of the best homes in the North. These States were settled largely by wealthy English families, accustomed to comfort and luxury in their homes, and their houses were supplied with all sorts of furnishings of the richest sort, including those for the fireplace.

During the first half of the eighteenth century firewood became more scarce. Near the large towns, particularly, it was difficult to get it in large enough quantities to feed the huge fireplaces of the previous century. In new houses, therefore, smaller and more efficient fireplaces were built, and some of the old

Here an old fireplace was evidently partially filled in and a coal-grate substituted
The wall-paper is also antique

ones were made smaller by bricking in. They continued to be built of brick, with or without iron fire-backs, and were frequently faced with plaster. The mouth was usually rectangular, slightly wider than high, and the fireplace was often considerably narrower at the back than at the front. In finish they varied almost as much as fireplaces nowadays, and yet close study will reveal a certain harmonious style of treatment.

Andirons and fire-irons were used in fireplaces from the earliest times, and have always held a remarkable fascination for the collector of Colonial antiques. In the big kitchen fireplace huge andirons of wrought iron, more or less simple in design, were commonest. Sometimes smaller irons, or creepers, were used between the big andirons to hold the smaller sticks.

In the other fireplaces in better-class houses more ornamental andirons were used, usually of iron or brass. At first nearly all were shaped more or less like dogs, and were called fire-dogs. The term andiron, derived from either hand-iron or end-iron, came into use later, though andirons of other forms were sometimes called fire-dogs, even in the nineteenth century. After other forms became the fashion the dog-foot or claw-foot persisted for some time, and this is usually considered a mark of age and rarity

among collectors. Iron andirons with brass dogs' heads are occasionally found and are highly prized.

Andirons were not made of brass until very late in the seventeenth century. All the fireplace furnishings up to that time were made of iron. Genuine seventeenth-century andirons are almost impossible to find to-day outside of the best collections or in homes where they are prized as heirlooms. They cost from five to fifty shillings when new, but are almost priceless now.

Shovels and tongs were used in the seventeenth century, usually matching the andirons. Pokers were practically never used. Other fireplace furnishings of that day were chimney-pans, fenders, dripping-pans, spits, etc. Bellows were commonly used and were sometimes carved and ornamented. It is hard to determine the age of specimens without knowing their history.

Eighteenth-century andirons are naturally less rare. The best forms were iron and brass dogs, brass steeple-tops, twisted-flame tops, and Colonial ball or baluster forms, with splay-feet or claw-feet. The steeple forms with claw-feet are the most highly valued; the ball tops are the commonest. The latter became very popular toward the latter half of the century, when andirons were made of copper, steel,

These two brick fireplaces in the Kittredge house, Andover, Massachusetts, are typical of the eighteenth-century period when fire-wood became less plentiful and fireplaces were made smaller. The brass fire-sets are good examples of the more common type

and even silver, as well as of brass and iron. They were made chiefly in Holland, England, and America. Sometimes two or three sets were used to hold the wood at different heights, and of course different sizes and heights were made for different fireplaces. To-day the larger ones are worth somewhat more than the smaller ones, though they are no more eagerly sought for.

Some of these andirons have straight shanks, but many have curves or jogs, setting the shank slightly toward the middle of the fireplace, and were therefore made in pairs of rights and lefts. Many had a knob or vertical jog a few inches back from the front to hold back the forestick and protect the polished brass.

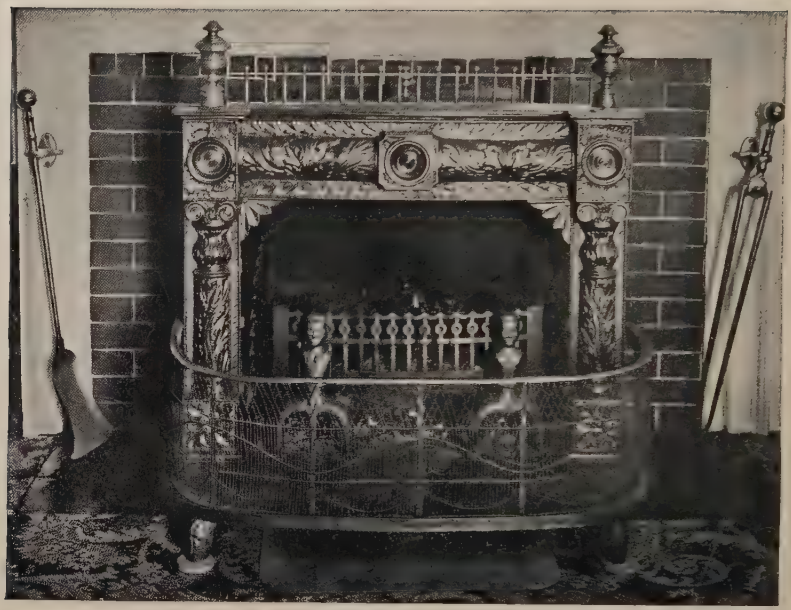
Toward the latter part of the eighteenth century iron andirons were made in the form of figures, more or less conventionalized. These included busts and heads of women, grotesque figures, negroes, and marching Hessians. These last were very popular after 1776. Pierced patterns were also much in vogue.

Collectors of eighteenth-century andirons should always look for tongs and shovels to complete the set. Sometimes brass hooks or rests were used to hold the tongs and shovel beside the fireplace. Pokers

were seldom employed before the advent of coal into common use, and fire-sets which include a poker may generally be dated later than 1750. Fenders also came into more general use after 1750, when the fireplaces were made smaller.

Coal began to be brought over from England as early as 1700, and crude stoves came into use. A few of the old houses of the early eighteenth century had small winter living-rooms called stove-rooms. A few stoves of Dutch type were made in New York during the period, but they were little used, being expensive. Some of them cost £10.

By 1740 coal began to be a more economical fuel than wood for heating purposes, and in 1745 Benjamin Franklin invented the famous Franklin stove or grate, to burn either coal or wood. This was a cast-iron structure that could be fitted into a fireplace or connected with a flue by means of a stovepipe, and projected into the room. Though this stove was an open grate, the draft was so arranged as to prevent a good deal of the waste of an ordinary fireplace. The original Franklin stove also provided for a cold-air inlet beneath, in the interest of ventilation, and was therefore the forerunner of the modern hot-air furnace. Some of these Franklin stoves were ornamented with brass fittings. The stove stood on



Franklin stove in the Kittredge house, Andover, Massachusetts

Iron fireplace in the Low house, built on the lines of the Franklin stove

short feet on an iron hearth, and though not beautiful was a great boon to economical householders. Those which burned wood were often supplied with andirons, the grates being used for coal.

About 1750 hob grates and other coal-burning grates were built into the new houses. They cost £5 or £6. In the older houses the big fireplaces were often bricked in, leaving only a narrow space for a grate. These grates were supplied with pokers, hearth-brooms and pans, and fenders, and were used in the South rather more than in the North.

During the latter part of the century closed stoves were invented. China stoves made their appearance about 1764. During this period, also, improvements were made in the structure of chimneys, which had often been abominably smoky before.

In the seventeenth century there was little attempt in this country to make the mantels and chimneypieces ornamental, though beautiful chimneypieces in Europe date back much earlier. A useful shelf over the fireplace was about all the old New England farmhouse could boast. In the eighteenth century, with smaller chimneys came more elaborate chimney- and mantelpieces, and decorative overmantel effects. Dutch tiles of various sorts were used about the fireplaces and later about the coal

grates. Above the mantel was a favorite place for the Chippendale or Sheraton looking-glass, and during the Georgian period greater attention was given to the woodwork. In some of the houses of this period in the North are to be found mantel- and chimneypieces that are triumphs of the cabinet-maker's art. The finest of these are pure Adam in design. In the South artistic interior woodwork of this type was less common.

I suppose there is no kind of commonly used article of the Colonial period that has become so hard to find as have brass andirons. People who have no desire to collect antiques are willing to pay a good sum for genuine old andirons. The country seems to have been scoured for them. Consequently it would be hardly wise for a beginner in these days to start in to collect andirons exclusively unless he has inexhaustible patience. On the other hand, no collection of Colonial furnishings is quite complete without one or two fire-sets. Old andirons are rare enough to bring a good price, and to find a genuine pair at a reasonable figure is a triumph.

I would caution the novice against looking for them in any but the most reliable antique shops. Spurious brass andirons are everywhere, and one dealer frankly told me he had nothing but reproduc-

tions in his shop. He more than intimated that his rivals' claims should be taken with several grains of salt. Still, I know of a few trustworthy places where they may be purchased. I mention this chiefly to emphasize their rarity and consequent value.

One dealer, into whose shop I dropped casually one day, showed me goods at the following prices: a small pair of brass andirons, $7; a large pair, baluster pattern, $12; a pair two feet high, $25; shovel, poker, and tongs, $8 to $18 the set; bellows, $5 to $14; iron andirons, $4 to $40; the finest brass andirons in the place, $50; iron fire-sets, $4.50 to $16. Another dealer who did not know me showed me brass andirons ranging from $5 to $50 a pair.

While I have no word to say against the integrity of these dealers, I would not have purchased any of the things they showed me even if I had gone for that purpose. More reliable testimony showed me that genuine antiques bring at least 50 per cent. more than the above prices. Brass andirons, of proved authenticity, are worth from $12 to $100 a pair, according to size and pattern. Late Colonial andirons of brass, ball or baluster patterns, a foot high, can be had for $15 or $16. The earlier types bring more. I found a splendid pair with steeple tops and claw-and-ball feet in a reliable shop; the price was

$60 with guaranty, and that 's not excessive as the market runs.

My unknown dealer offered me a pair of Hessians for $8. (I had but to say "Hessians" and they appeared.) If I had a pair of genuine old Hessians I would hesitate before taking $20 for them.

To furnish heat was only half the mission of the old New England kitchen fireplace; it must do the cooking as well. In the earlier days a lug-pole or back-bar rested upon ledges in the chimney, and from this hung the pots and kettles upon pot-hooks, trammels, and other simple devices for holding them at various heights above the fire. Though made of green wood, the lug-pole used to char through eventually and break, to the detriment of pots and kettles and their contents, until Yankee ingenuity provided greater safety, convenience, and beauty in the iron crane.

At one side of the fireplace a brick oven was usually built into the wall. On baking days a wood fire was built in the oven and the bricks thoroughly heated. Then the coals were drawn out and the bread and pies put in and left until brown. A few housewives preferred a "tin kitchen" or Dutch oven, which was placed before the open fire and baked by reflection.

These iron andirons are part of a very interesting and valuable collection belonging to Mr R. H. Burnham of Ipswich, Massachusetts

A valuable fender of cut brass, with brass bosses. Valued by the owner, Miss Grace Atkinson, at $95

CHAPTER XX

THE TRUTH ABOUT ANTIQUE FURNITURE

THE charm that rests in a rare old piece of mahogany, and the pitfalls that lie everywhere in the path of the seeker for real antiques—these are my text. For to arrive at the truth of it all, we must study both the obverse and reverse sides; each has plain markings.

I wish I could convey to my readers some hint of the enthusiasm which the lover of old furniture feels, but I am coming to believe that in such things the skeptic must ever remain a skeptic and the Philistine a Philistine. But there are many, I know, who are born with the appreciation of such things and who need but a little direction to make them members of the cult.

In general, it seems to me, there are two parts to this question of the truth about antique furniture. Is the antiquity of a piece of furniture genuine?

If so, what is the old thing good for, anyway? The first question resolves itself into a study of frauds and swindles; and of these, alas! the name is legion.

Probably not more than one piece in ten offered in the open market is at once genuine and in sufficiently good condition to be worth having. I make this somewhat challenging statement on the authority of professional decorators, collectors of antiques, and even of dealers themselves. For there are many honest dealers; I want that to be clearly understood.

Now, there are a score or more of antique shops along one single street—Fourth Avenue, New York City—and each shop is packed from floor to ceiling, so it is remarkably easy to pick out something not quite real and pay a good round sum for it.

Take a single type of antique as an example—the Chippendale chair. I know a man who has spent eight years in the search for genuine Chippendales, and has found just six. And he has n't balked at price, either. Yet every little shop has Chippendale chairs for sale. The conclusion, it would seem, is perfectly obvious. For to imagine that Thomas Chippendale and his workmen could possibly have produced one tenth of all the chairs attributed to them is absurd on the face of it.

"And so," you will exclaim, if you are one who

Brass andirons, urn design, 21 inches high. Owned by Miss Grace Atkinson. Worth $30

Genuine Hessians, owned by Mr. John D. Daland, Jr., of Salem. Cast from Bunker Hill cannon

jumps to hasty conclusions, "all this so-called antique furniture is mostly fake. Why, Fourth Avenue ought to be raided!"

Softly, softly, my friend. There may be more in this question than appears on the surface.

I have talked with a good many dealers and experienced collectors—collectors who go down into Fourth Avenue unafraid and unashamed, and bring up thence real treasures of bygone days—and I have discovered that this question of fraud is not to be dismissed with a hasty condemnation.

The opportunities for picking up choice pieces of genuine antiquity are becoming more and more rare. Many are locked up forever in museums and other public collections; others are in private collections and homes. Therefore the number now available and on the market is strictly limited, and real antiques are increasing in value every year. But the demand is also increasing; hence the great and evidently irresistible temptation to defraud.

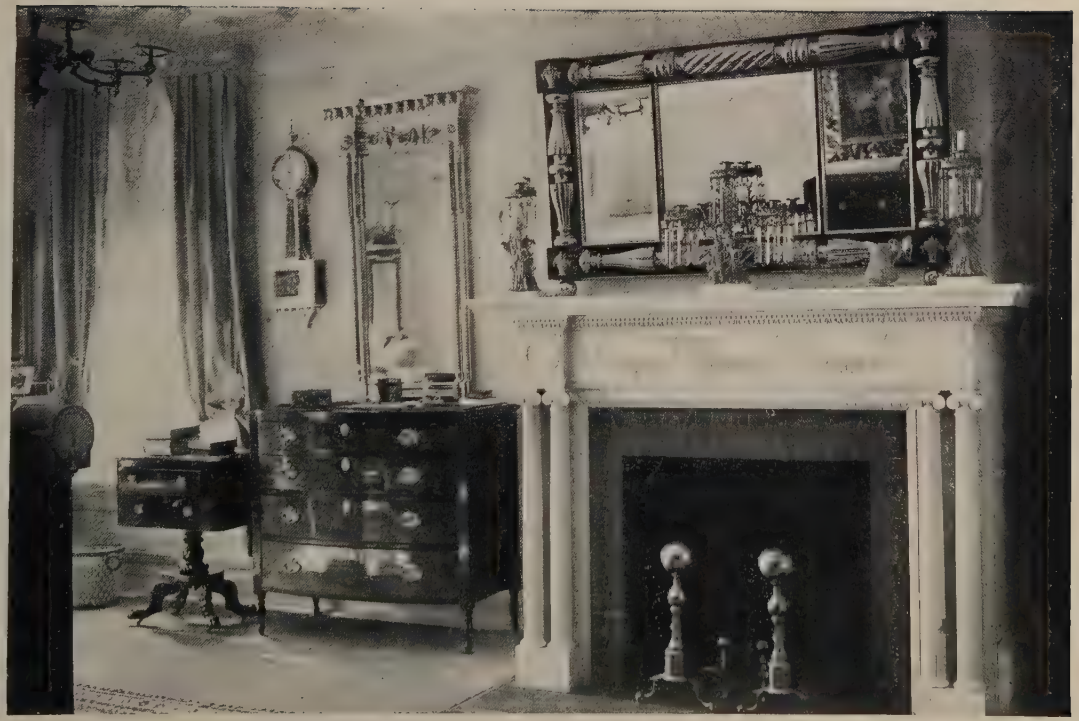
This matter of faking seems to me to be of supreme importance, and that is why I am devoting this final chapter to it.

Faking is wide-spread and remarkably successful, and it is essential that the prospective buyer of antiques should be posted on the subject and know how

to avoid being swindled. Reproductions, either of a style or from an actual model, are of three sorts: replicas, frankly modern copies, and fakes. The first two are almost always made with no attempt to deceive; let us consider the frauds.

The market is full of fakes, and yet if you shun the market you stand small chance of securing what you want. It would certainly be unfair to condemn antique dealers as a class, and if certain precautions are taken nearly any of those with established shops may be approached with a fair degree of confidence. There are many dealers and even professional auctioneers who are not only honest but exceedingly well informed. Yet the fact remains that within the past generation at least two men have made fortunes in this country by manufacturing "antiques," and many others have made a livelihood. There are little places in New York, for instance, where skilful workmen keep busy piecing together "antiques," treating them with stains and acids, gluing, scraping, rubbing, denting, simulating the wear and tear of time, and these pieces find purchasers. Somebody sells them, and somebody there always is to buy.

And yet antiques cannot be purchased with greater confidence in any other city of the world. London,



A chamber in the home of Wilber Brooks Smith, Bridgeport, Connecticut. The bed is Empire, mahogany and gilt; the swell-front mahogany bureau is English, 1800; the claw-foot work-table is English, 1820; dressing-mirror, 1800; Colonial mantel mirror, 1825; candelabra, 1825; banjo clock, 1810. The curtain fixtures and brass andirons are also antique

Florence, Rome, and Paris are flooded with fakes. They are more skilful and less cautious over there, and big collections have been sold off in some subsidized Italian nobleman's house, not one piece of which was genuine. Here either our shopkeepers are more honest or our laws more searching.

Fake antiques may be roughly divided into three varieties: the piece made up of bits of old antique carving, panels, etc.; the plain, genuine antique which has been made to command a higher price by means of added carvings, inlay, etc.; the piece that is faked throughout—usually a copy.

The first sort is perhaps the most successful in Europe, where the cleverest fakes are made from old wood. Old oaken beams from demolished windmills, for example, have been converted into the rarest Dutch and Jacobean "antique" furniture. This method of deceit has also been employed successfully in this country. An old chest may be too dilapidated to sell, but its finely carved panels may be pieced together to form the cover to another old chest which was originally plain. Or an entirely new piece of furniture may be made up of remnants of old church pews, and old bedsteads have been known to make fine columns for sideboards, elaborate china-closets, etc. True, in many cases faulty workman-

ship may be discovered—a newly made peg here, recently dried glue there—but often the deception is quite complete to the uninitiated.

The second sort is often spoken of as "glorified." It is commonest in French pieces, where new carvings, veneers, and inlays have been added to some genuine but plain piece to enhance its value. Here, also, gluing can sometimes be detected, but not often. It is a good rule to examine veneer and carving as well as the plain surfaces for signs of antiquity. One may be old and the other new.

A great many of the early Colonial and English pieces have also been elaborated upon in this way. Plain, flat-top high-boys have had hoods added. Sometimes the top drawers of both top and bottom sections have been carved in sunbursts, the spandrel has been added, and acorn and leaf carvings applied to the spandrels. Friezes have been newly carved in fret patterns on a plain "chest upon chest of drawers." Splats of plain chairs have been elaborated, making them very ornate. The carving on the splats, however, makes them thinner than those on old carved chairs, and the marks of recent carving can sometimes be detected. These are the elaborated antique pieces which are most difficult to detect, especially if the entire article has been refinished; other-

American secretary of mahogany veneer. About 1820. Worth $125

French Empire desk. Date about 1820. Value $300

wise, on very close examination (it is sometimes necessary to use a magnifying-glass), one can see that the wood looks coarser and the finish is different where this added work has been done.

A very close examination, moreover, will often show various kinds of wood used. In the old parts which have been employed, the mahogany will probably be the dark, cross-grained wood of San Domingo, while the newer parts will be made of Mexican mahogany, or at the best that coming from Cuba. Both these woods are naturally of a much lighter color, and the use of stain on them can be detected. One will usually find modern screws and nails used; the old, being hand-made, were very much rougher and more irregular. The dovetailing of drawers will be heavy and far apart. Such pieces will need the closest examination, and it will often be necessary to scrape the finish from the wood, when the difference between old and new will at once be apparent.

To avoid being swindled with one of these "glorified" pieces, my advice is always to buy antiques in their original condition, first because you will then be certain of their authenticity, and secondly, an antique entirely refinished loses its charm and will never command as high a price as a piece that has not been "done over."

Owing to the high prices paid for original Georgian chairs and pie-crust tables, these articles have been faked perhaps more than any others. Originally about ninety-nine tilt-tables in a hundred were made with plain tops. The edges of these have recently been carved in the pie-crust pattern, and while the top is old the carving is new. On examining these tops one will find the center portion much thinner than on the original ones, it having been shaved away to give the raised gallery at the edge. The wooden pegs frequently show through the top. Moreover, the old pie-crust tables usually show the marks of carving-tools, while the modern fakers generally sandpaper their work smooth.

The third sort—the thorough fraud—is more difficult to make, but vastly more profitable. If you have enough knowledge and skill, there 's a chance here for a profit of approximately 1,000 per cent. and not a very great likelihood of being caught—that is, if it is a business that appeals to you. You can make new oak look old by the use of permanganate of potash, ammonia, and other chemicals, even if the surface thus treated does n't feel or look to the expert quite the same as those treated centuries ago with beeswax, turpentine, and elbow-grease. Few people will know the difference. Kick the legs carefully to produce realistic dents.

The story is current among collectors and dealers of a woman who was brought before a judge in England. Upon being asked her husband's business, she replied, "He 's a worm-eater."

"A what?" exclaimed the judge.

"A worm-eater," said she. "He makes worm-holes in an antique furniture factory."

But if you 're a purchaser and not a maker—or faker—of antiques, it is well to know the signs of these things, such as there are. The fakes that are new throughout need little description. All sorts of pieces are faked in this way. Sometimes they are clever, but more often the shallowness of the carving, the cleanness of the edges, the use of new nails and pegs and screws, and the new look of the hidden portions proclaim their nature to the experienced purchaser. The expert can usually detect them by a glance at the wood, finish, and ornamentation, and, above all, by the general proportions.

As a matter of fact, it is impossible to print any handy guide to the purchase of antiques. It takes years of training and experience to detect the fakes, and even old hands are occasionally led astray. But the crude fakes are more common in this country, comparatively speaking, than the clever ones; and it is possible to become familiar with the simplest methods of detecting the commonest shams.

First of all, one must become familiar with the various styles, because most fakers do not bother to carry out details with as great care as did the old cabinet-makers. Study the best examples in museums and collections, and the illustrations and descriptions in the most trustworthy books. Study the construction, carving, finish, and design, and in time you will be able to see the difference. Constant practice does the rest. The expert can tell much by feeling. Of course a knowledge of period styles is essential in buying antiques.

Then as to construction. Carving becomes less sharp and harsh with age, and nicks are likely to appear on the corners and edges. All these earmarks of antiquity can be imitated, to be sure, but the cost of such skilled labor would reduce the profit on the piece, and the manufacturer or dealer usually prefers to take chances on the cruder fake.

Always look at the joints. If the piece has been "glorified" you may be able to discover a difference in the color of the old and the newer wood. Or the pegs may be newly cut, or you may be able to find glue which is certainly not antique. Always examine the under side and inside of things. Don't be afraid of hurting the dealer's feelings.

Take a Jacobean piece, for example. The old

oaken furniture of that day was built with stout pegs. It is too much to expect a modern faker to be quite as conscientious in his construction.

It is also very difficult to give these old pieces the exact color and finish of the originals.

In Chippendale chairs study the carving. See if it looks flat and shallow. Chippendale was willing to use more material than his modern imitators. In most Chippendale chairs the center of the back is some sort of pierced work. Look for recent saw-marks here, or marks of sandpaper. In Sheraton pieces it is largely a matter of design and inlay, and practically the only way to be sure on this point is to study good genuine examples. Painted furniture is easier to analyze. Some Adam furniture was thus painted; and, of course, French furniture of the Vernis Martin type. See how the paint looks on real antiques. It may show chipping or restoring, but it will hardly ever look anything like recent work that has been made old artificially.

Another thing to be studied is price. If this is too low, there is ground for suspicion. The dealer knows that he can get a good sum for a genuine antique, and a low price is the opposite of a guaranty. Now there is no established market value on antiques. Each piece has to be appraised in accordance,

with its rarity and intrinsic merit. Consequently, it is desirable to become familiar with the prices at which furniture has been actually bought and sold. Study the reports of big auction sales. Consult trustworthy collectors.

Simply as an illustration, let us take the Chippendale chair. There is a big demand for these beautiful pieces, and they are exceedingly rare. Spurious Chippendales, however, are to be found on every hand. Now, your absolutely genuine Chippendale chair brings from $100 to $500, and even more, according to its type, condition, and historical associations. It is fairly safe to say, therefore, that a chair called Chippendale which is openly offered for sale for less than $75 is not genuine, or something else is the matter with it. A study of comparative prices will prove a great help in buying antiques.

One more precaution may well be taken in buying at a dealer's, and I consider it the most important of all. Demand a written guaranty. As a matter of fact, dealers in antique furniture are not so much less honest than other business men. They may equivocate and mislead you, their shops may be full of fakes, but I find that most of them will answer honestly, if frankly and intelligently questioned. And if your dealer will write on your invoice, over

his signature, "guaranteed genuine antique throughout, date about so-and-so," you can depend upon the truth of it, or you will at least be given the right to return the piece if subsequently it turns out to be not genuine. In the first place, aside from common honesty, the dealer is actuated by business prudence. A reputation for reliability he knows to be his most valuable business asset. Furthermore, he well knows that if he signs his name to a written falsehood, he is liable to arrest for obtaining money under false pretenses. This one precaution, I think, will prove effective in nearly every case.

It can readily be seen from the foregoing that it would be impossible to lay down any rules for the guidance of the purchaser of antique furniture. But there are a few suggestions which may be taken as rules and which will be found helpful in almost every case, though they by no means cover the whole ground.

Beware of the itinerant vender.

Beware of the "floater"—the man who has a shop in Philadelphia to-day and in Boston next fall.

Buy of a man who is not only honest, but who has had long experience, and who seems to know his book, and even then don't trust too implicitly.

Get the help of an expert if you can. If you have

no friend to apply to, get paid advice of some recognized authority. It is worth 10 per cent. of the cost of the article, and may prove to be worth 100 per cent. to you.

Beware of the excitement of an auction sale.

Beware of alleged Chippendale chairs. Also Heppelwhite. Real ones are not only scarce, but are likely to be rickety at this late day. Examine the construction. They were not made for steam-heated shops.

Tread warily when it comes to pie-crust tables.

Examine all carvings with great care.

Don't pay solid mahogany prices for veneered pieces. Look on the inside or under side to see if the wood and the grain are the same as outside or on top.

Beware of marquetry, inlay, or veneer that looks too well. Also be careful about painted furniture.

Better not buy Louis XV or Louis XVI furniture at all unless you have the assistance of a connoisseur. Much of it is imported from Parisian fake-shops and is sometimes so cleverly done as to deceive the elect. To make furniture look old or *vieille* by chemical processes is a high art in France.

Find out what things are really most plentiful. They are no less valuable as home furnishings, and are more likely to be real.

Don't scorn American Colonial pieces. They have their own peculiar merits. Buy them from individual owners wherever you run across them.

Don't look for bargains.

Finally, study designs in old books and pieces in museums, read all you can find on the subject, and talk with your friend the expert.

In conclusion, the truth about antique furniture seems to me to be this:

First, nine tenths of the antiques offered for sale in the open market are questionable, and many pieces are certainly fakes.

Second, even though a piece is a genuine antique, if it is decrepit and dilapidated, I would have none of it. It may be all right for a museum, but not for a home, where there should be no room for what is useless.

Third, antiques should never be bought simply because they are antiques, without regard to intrinsic beauty. If you look long enough and pay enough, you can secure beautiful things. Permit nothing ugly in your home, no matter how old it is.

Fourth, use discretion in the selection of styles. Let the pieces harmonize with each other, with the decorations of the rooms, with the whole house. Don't crowd in together a lot of Italian and Spanish

and Chinese and Dutch and Turkish antiques. Don't make an old curiosity-shop out of your home.

Postscript. Collectors and purchasers of antiques will find valuable information on the subject of the traffic in bogus antiques in a recent bulletin of the Bureau of Manufactures, Department of Commerce and Labor, Washington, D. C. It is No. 3644, dated November 24, 1909, and may be had on request. It deals largely with the trade in England and Scotland, but it is of interest not only to such Americans as go abroad for purchases, but to those who buy of American dealers, for large quantities of these counterfeits are being exported each year to this country.

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